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Mario Peragallo

Lou Harrison

Giselher Klebe

Jean Louis Martinet

Wladimir Vogel

THE FIVE COMPOSERS WHOSE WORKS WON AWARDS AT THE INTERNATIONAL CONFERENCE OF CONTEMPORARY MUSIC

Rome Conference Selects Prize Scores

By ALLEN HUGHES

One of two American entries is among winning compositions

SHADOWS of perplexity and doubt could be seen on the faces of several men and women as they turned from the bustling Via del Corso into a tiny street known as Via Vittoria about five o'clock in the afternoon on April 5. They had come to the Eternal City from more than a dozen countries on three continents, and they were seeking an institution of international fame, the Santa Cecilia Academy. Expecting the national conservatory of Italy to be rather imposingly housed, some of them ignored the modest building at No. 6 as they hurried along, dodging bicycles and automobiles in the amiable confusion of Via Vittoria's unsegregated traffic. By 5:30, however, nearly everyone who was expected had found his way into the Santa Cecilia concert hall, the Sala Accademica; the International Conference of Contemporary Music was thereupon declared to be officially in session.

Conceived and organized by Nicolas Nabokov, who did similar service for the Twentieth-Century Masterpieces Festival held in Paris in May, 1952, this 1954 conclave actually incorporated three distinct, but related and overlapping, activities: a congress of composers, performers, and critics; a contest for a specially selected group of twelve composers; and a series of concerts of contemporary music.

Sponsored by the European Center of Culture of Geneva, with the collaboration of the Congress for Cultural Freedom and the RAI (the Italian national radio system), the conference enjoyed financial support from a number of other sources as well. Julius Fleischmann, of Cincinnati, provided the prize awards and other funds required for the contest; the Rockefeller Foundation made a grant of \$10,000 towards the travel and subsistence costs of conference participants; the governments of Italy, France, West Germany, Holland, Belgium, and Great Britain helped cover the expenses of representatives from their respective countries; and, finally, gifts totaling some \$8,000 were made by private individuals in Europe.

The United States government, unfortunately, has no legal means of furnishing similar financial assistance to artistic gatherings of this sort, however instrumental they may be in the strengthening of international ties. As a result, the proportion of American representatives among the participants, who numbered about 200, was necessarily very small, since the resources of the conference administration allowed for the underwriting of only a few costly trans-Atlantic voyages. In addition to Lou Harrison and Ben Weber, the United States contenders in the composition contest, the list included Samuel Barber, Elliott Carter, Aaron Copland, Robert Craft, Joseph Fuchs, John Lessard, Sylvia Marlowe, Leontyne Price, and Virgil Thomson. All of the composers, save Mr. Carter and Mr. Lessard, who have been in Rome for several months, were guests of the American Academy in Rome, which is directed by Lawrence Roberts. Carlos Surinach and Jacques de Menasse, both of whom are now identified with American musical life, also took part in the conference, and three other American composers—Ned Rorem, Ralph Shapley, and Frank Wigglesworth—were present for most of the events, as was the cellist Bernard Greenhouse.

Twelve Contestants

History teaches us that free-for-all artistic competitions virtually never uncover first-rate works of art, and this fact was obviously in the minds of the conference planners when they set up the rigidly-controlled contest that came to its conclusion in Rome. The number of contestants was limited to twelve, each of whom was not only invited to compete, but, in effect, commissioned to write a work of a certain type. Peter Racine Fricker, of England; Camargo Guarnieri, of Brazil; Mario Peragallo, of Italy; and Ben Weber, of the United States, were asked for violin concertos; Bernd Bergel, of Israel; Lou Harrison, of the United States; Jean Louis Martinet, of France; and Camillo

Togni, of Italy, for chamber-music compositions for solo voice with instruments; and Yves Baudrier, of France; Conrad Beck, of Switzerland; Giselher Klebe, of Germany; and Wladimir Vogel, of Switzerland (a native of Russia), for short orchestral compositions.

The terms of the invitations, or commissions, guaranteed each composer a full-scale performance of his work before an international assembly of distinguished musicians, a free trip to Rome to hear the performance and attend the conference, and, after the performance, the rights to his score and orchestral parts (the copying expense of which was to be borne by the conference). Furthermore, cash prizes were to be awarded the composers of the winning works in each category. A sum of 12,000 Swiss francs (about \$3,000) was to be given for the chosen concerto, 8,000 Swiss francs for one of the short orchestral compositions (all of which turned out to be overtures), and 5,000 Swiss francs for one of the vocal works.

Up to the point at which the project actually became a contest, it could be accounted worthwhile. This is not meant to imply that twelve masterworks were produced but that several very good pieces were, and that the general level of achievement was high

enough to justify the effort and expense that inspired it.

With the distribution of the prizes at the closing session of the conference on April 15, however, the whole affair was reduced to absurdity, and the futility of trying to use contests as meaningful instruments of creative measurement was demonstrated once again. In a transparent but clumsy attempt to protect the pride of as many nationalities and individuals as possible, the jury of seven judges (which had been elected, in a manner of speaking, under a cloud of general discontent at the first conference meeting) handed out five prizes rather than the three that had been proposed. This was done by awarding one in the concerto category and splitting each of the other two, and the resulting quintet was composed of Peragallo, Klebe, Vogel, Harrison, and Martinet. That the judges could have run into some difficulty in deciding between the Klebe and Vogel overtures, or even between the Peragallo and Weber concertos, was conceivable, but that anyone could have doubted the Harrison work to be infinitely superior to Martinet's is simply beyond the realm of imagination. It had seemed, in fact, to be the consensus of the majority of conference participants that the Harrison piece would be the one sure winner of the whole dozen.

Difficult Choice

The jury itself should not be blamed for the pointlessness of its decision. Caught in a cross-current of the personal and political pressures that beset all similar co-operative undertakings, its members simply sought to extricate themselves in the manner least likely to produce serious consequences. This was done by finding that each of the countries supplying two contestants had also produced one winner. Theoretically the works were judged anonymously; actually the identities of all the composers with their respective contributions were common knowledge.

The Boston Symphony, which had agreed to perform the prize-winning works when it was assumed there would be but three, may or may not feel itself obliged to undertake performances of all five.

The topics listed for discussion in the six meetings of the congress, as

(Continued on page 20)



Leontyne Price, soprano soloist in works by Harrison and Barber



American Summer Festivals Offer Rich Fare

By CHRISTIE BARTER

IT has been remarked that an important force in the make-up of the American personality is the desire to collect, to cover the field, and to get the bird's-eye view. We are perhaps unique in our passionate belief in the survey and spend a great deal of time (and money) collecting opinions, taking polls, and peering into the life and morals of our neighbors.

In the case of the American music-lover, granted leave of his daily routine and supplied with a fair share of traveler's checks, he will abandon his vast record collection and take to the hills, or board boat and plane for Europe, often with one purpose in mind—to collect festivals.

Festival hopping, either here or abroad, has almost achieved the rank of a national pastime since the war, and for the vacationer who would indulge there are numerous books and articles (count this as one more) to guide his steps. Leaving it to the overseas tourist agencies and other sources to provide the trans-Atlantic traveler with a Baedeker of European festivals, however, we shall concern ourselves here with suggestions for the see-America-firster.

New England and East

There are roughly four areas of concentrated musical activity in this country during the summer months, one centering in New England, another in the middle Atlantic states, and two others in the West—specifically, in Colorado and on the southern California coast. There are, of course, other isolated centers. Many cities and towns across the map take pride, and rightly, in their Summer Pops and Music Under the Stars series, but the music-seeking vacationer on the road would find it hard to hit the high spots and still get his eight hours of sleep each night. If he will limit his festival hopping to any one or more of these four sections of the country, however, he can be reasonably sure of a daily music diet without ever having to pick up more than the single required road map.

Starting with New England, the focal point is unquestionably the Berkshire Music Festival at Tanglewood in Lenox, Mass., with a six-week season opening July 7. The orchestral concerts, on Friday and Saturday evenings and Sunday afternoons, will be devoted in part to a celebration of the 150th anniversary of the birth of Berlioz. Charles Munch will conduct the Boston Symphony in the composer's principal works, at least one of which will be performed at one time or another during each of the six weekends. Weekdays will bring concerts by various professional and student groups, including the major opera workshop production, Aaron Copland's *The Tender Land*, which will be given two performances on Aug. 2 and 3.

While idling in the Lenox area, the music-lover has a variety of alternatives to the Tanglewood programs, the nearest being the dance festival at Jacob's Pillow (Lee, Mass.), which runs concurrently with the Berkshire Festival. A company at Indian Hill in Stockbridge, only six miles from Lenox on Route 7, will introduce an opera by Henry Leland Clarke, *The Loafer and the Loaf*, at the end of July. And continuing down Route 7 to Falls Village, Conn., the seeker after chamber music will find Music Mountain, where the Berkshire Quartet can be heard in Sunday afternoon programs during July and August.

Heading north into the heart of the White Mountains, there will be a Seven Arts Festival at Pike, N. H., from July 4 to 19, and after the close of the Berkshire Festival on Aug. 15, interesting fare can be found at the Bennington Composers Conference, which will be held at Bennington, Vt. (north from Lenox on Route 7), during the last two weeks in August.

Another post-Berkshire event worthy of attention is the New London (Conn.) dance festival from Aug. 16 to 23.

Before venturing into the Berkshire hills from New York or Boston, the traveler may want to sample a few of the big-city offerings. The popular Esplanade concerts in Boston are due to begin on July 5 and will extend through Aug. 10 this year. Arthur

Fiedler leads members of the Boston Symphony, on weekly leave from Tanglewood, in this series.

New York's summer season opens, properly speaking, with the first of the Naumburg concerts in Central Park on May 30. Shortly thereafter, however, beginning June 18, the Guggenheim Memorial concerts by the Goldman Band, under Edwin Franko Goldman, will occupy the Central Park shell near nightly until Aug. 15. Members of the New York Philharmonic-Symphony will be heard under prominent guest conductors, and with equally prominent soloists, in the annual Lewisohn Stadium concerts, from June 21 to July 31.

In early June at Katonah, N. Y., no more than an hour-and-a-half drive into Westchester County from Manhattan, the American Chamber Opera Society will present two performances of Monteverdi's *The Coronation of Poppaea*. The dates are June 11 and 12.

Getting back to Lenox as a starting point, and a new road map, the music route can lead across New York State to Chautauqua. The Chautauqua Institute, opening July 4 and running through Aug. 23, offers a varied assortment of orchestral, operatic, and chamber events under the general supervision of Ralph McAllister. Walter Hendl will again conduct the Chautauqua orchestra.

What we might call the middle Atlantic Coast area of musical activity is fairly spread out, extending as far north as Tamiment, Penna., in the Pocono-Delaware region (actually about as far from New York as from Philadelphia) and as far south as Brevard, N. C. One should try to arrive at Tamiment, or the Tamiment Institute, on the weekend of June 24 to 27 for a series of concerts by the Curtis String Quartet. A feature of these programs will be the premiere of a prize-winning quartet, currently being judged. Tamiment will also be host to other chamber groups on Thursday evenings during the remainder of the summer.

If you are making a later start and proceeding East from the Midwest, the first stop might well be the Cincinnati Zoo opera, which opens its

33rd season on June 26 with a performance of Lucia di Lammermoor. The company will be operating for four weeks at least, and probably five, bringing the closing date to July 24 or 31.

One may then plan to arrive in Philadelphia any time after June 21, when the Robin Hood Dell concerts by members of the Philadelphia Orchestra are scheduled to get under way. These concerts at Fairmount Park, incidentally, are open free of charge to the public. Across New Jersey, in Ventnor just south of Atlantic City, there will be recitals by leading artists on the five Tuesdays in August.

Heading South

Heading south, there is the Oglebay Institute at Wheeling, W. Va. Of greatest interest there are the opera workshop performances to be directed this summer by Boris Goldovsky from Aug. 16 to 30. Running simultaneously at not-too-distant Brevard, N. C., is a festival of weekend concerts beginning Aug. 13.

Earlier in this southeastern neighborhood are a folk-song festival at Ashland, Ky., on June 13, and an event known as Singing on the Mountain, in Linville, N. C., on June 27.

Music in the West is most heavily concentrated around Denver, Colo., the prominent centers being Aspen and Central City. The distinguished faculty at Aspen will be headed this year by William Steinberg, and a crowded schedule of concerts by outstanding artists will be launched on June 28 to run through Sept. 5. Among the promised musical presentations is a double bill combining Pergolesi's *La Serva Padrona* and Stravinsky's *L'Histoire du Soldat*, which will be presented in the Aspen tent on Aug. 14.

The first operatic offering at Central City, only an hour or so out of Denver, will be Gounod's *Faust*, opening on June 26. Strauss's *Ariadne auf Naxos* will follow on July 3, and the two operas will be presented alternately until July 24.

Even closer to Denver is Red Rocks (Continued on page 31)

SCHÖNBERG PREMIERE

Hamburg hears his posthumous

opera, *Moses and Aaron*

By H. H. STUCKENSCHMIDT

TRAGEDY lies over unfinished works of art. The invasion of death into the realms of the immortal has something senseless and outrageous about it, since it cheats the creator of his goal.

Arnold Schönberg never completed his greatest stage work, *Moses and Aaron*. This opera which he began in the early 1930s under the southern sun of Lugano and Barcelona, and two-thirds completed, remains a fragment—a fragment, however, only in the musical sense. The text of all three acts was finished. During his last years in California Schönberg's thoughts and desires turned ever and again to the completion of the last third of this composition. He wanted to complete two great vocal works based on the Old Testament: the oratorio *Jacob's Ladder* (which was begun at the time of World War I) and the opera *Moses and Aaron*. Repeatedly, other projects diverted him from his goal. A few weeks after a part of the opera, the *Dance before the Golden Calf*, had its world premiere in Darmstadt, the composer died at the age of 76. Now the opera has finally had its first performance, in concert form, by NWDR, the government radio station in Hamburg.

Text by composer

The text, by Schönberg himself, is no libretto in the ordinary sense. It is a form of confession and explanation, with religious, philosophical, and reflective thoughts. Its theme: the fight between the ideal and reality. Its form: elevated, sometimes hymn-like prose of great concentration. In three acts, beginning with the voice from the bush of thorns and ending with the death of Aaron, it reveals how monotheism and heathenism are mutually exclusive. Moses wishes to serve the only God; Aaron wishes to make him visible. Moses is confronted with the golden idol, the calf, about which wild orgies of blood and love are loosed, and this orgy creates a breach between Moses and Aaron. Their great dialogue at the close of Act II ends with Moses's despairing outcry: "Oh word, thou word, that failest me."

Up to this point we have the music. Schönberg used an unusual scoring in order to achieve the combined characteristics of oratorio and dramatic opera in this text. Against an enlarged classic orchestra, with three- and four-fold woodwinds plus piano, harp, celesta, mandolin and very rich percussion, he sets a powerful apparatus of human voices. The work requires singing and speaking choruses besides seven singers and a speaker for the part of Moses. Its style is characterized by an almost continuous combination of song and rhythmically organized speech. Moses is a speaking role; Aaron is written for a lyric tenor. In this we may see symbolized the fact that song is withheld from the bearer of the idea, that "the word fails him".

The glowing, orgiastic colors that Schönberg distills from the orchestra surpass anything we have known even

in his earlier stage works, in *Erwartung*, and *Die Glückliche Hand*. It would be impossible to enumerate all of the magnificent, fascinating details of the score. Let me mention only one passage: during the procession of the golden calf, a sort of oriental dance suddenly starts up. Violins and violas strike the open strings with the wood of their bows, the deeper strings play harmonics, and two mandolins, harp, piano, celesta, and xylophone, accompanied by tambourine and triangle, intone a plastic melody which is later taken up by trombones and three piccolos and worked out in a texture of complicated polyphony. In strong contrast to this is the dance of the killers, with its frightening giant glissando in four parts on three trombones and a tuba.

The inspiration of the mighty score is surcharged with dramatic feeling. It is impossible to resist its often dizzying emotional effect. One can reject this language of the utmost expressive power as too subjective, too personal, in short, too Schönbergian. But one has to admire it as a phenomenon that belongs to the most decisive artistic expressions of the twentieth century.

Is *Moses and Aaron* stageable? The Hamburg performance, in the form of an oratorio on the stage of the concert hall, left this question open. But the great effect of many scenes, even where the word is lost in the web of the polyphony, leaves no doubt that the work has stage possibilities.

The Hamburg NWDR can boast of having given the world premiere of one of the most important art works of the day. Its preparation was not easy to organize. A microfilm was made of Schönberg's partitura, a simplified score that nevertheless indicated the placing of every note. From this, Hermann Scherchen

Gertrude Schönberg, the composer's widow, and her daughter, Nuria, confer with Hans Rosbaud



deciphered the normal score. As the material was gradually produced, months-long rehearsals were begun. Choruses in Hamburg (the Staatliche Hochschule and NWDR) and in Cologne (NWDR) took part in the project. Winfried Zillig, a pupil of Schönberg, prepared the piano score and led the preliminary rehearsals in Hamburg. Hans Schmidt-Isserstedt, who had accepted the work, probably without knowing of its special difficulties, fell ill just before the premiere. His illness was of such a nature that it prevented him from conducting *Moses and Aaron*; it did not prevent him from conducting Beethoven shortly afterwards.

Hans Rosbaud fell heir to this extraordinary mission. On this occasion he excelled even his former sovereign mastery of score and style in conducting. Entirely dedicated to the spirit of the work and of its revered composer, he sustained and led the tremendous body of performers. The performance was completely convincing, musically speaking.

Of the soloists, Helmut Krebs, as Aaron, deserves first mention for his eminently musical, beautiful singing. Hans Herbert Fiedler, as Moses, spoke his lines with a Biblical and pathetic intensity. Ilona Steingruber-Wildgans, Helmut Kretschmar, Horst Günter, Hermann Rieth, and Ursula Zollenkopf had the other roles. Among the solo voices of the choruses, the lovely, soulful voice of Dorothea Förster-Georgi was outstanding.

The Symphony Orchestra of the



Kessler, Berlin

AT RECEPTION IN GERMANY

Wilhelm Furtwängler, left, chats with five American artists visiting Germany on a good-will tour arranged by officials of the Federal Republic and by Andre Mertens, vice-president of Columbia Artists. Right foreground, Jorge Bolet, pianist; beside him, John Sebastian, harmonica virtuoso; in background, left to right, Barbara Gibson, soprano; Constance Keene, pianist; and Carol Brice, mezzo-soprano

NWDR, with its concertmaster, Bernhard Hamann, who is experienced in modern music, achieved the utmost in precision, sonorous beauty, and emotional expressiveness of tone.

After the hour-long first act there was enthusiastic applause. At the close, it grew to an ovation for Mr. Rosbaud and all of the performers. In a box, the composer's widow Gertrude Schönberg, and her lovely daughter Nuria, both of whom had come from Hollywood to Hamburg as guests of the NWDR, were able to participate in the posthumous triumph of the greatest work that Schönberg left behind him.

Arrau returns

Among the pianists who avoided Germany after 1933 and proceeded to win world fame, Claudio Arrau is the last to return. Berlin knew the Chilean pianist from the 1920's; he lived and studied here. Even then, his unusual, seemingly innate ease of technique struck us—the even suppleness of all of the fingers of the right and left hand, the smoothness of his passage-work, the sensitivity of his touch. All of these qualities have grown even more noticeable in the past two decades. There are obviously no difficulties for Mr. Arrau in sonority or in matters of accuracy.

Not only the virtuosic challenges but the spiritual values of Brahms's B flat major Concerto were encompassed by his lofty artistic comprehension, in a recent concert here. Mr. Arrau has been occasionally reproached by American critics for arbitrariness and subjectivity of interpretation, but we ask ourselves what standards were applied by these critics. His interpretation of Brahms was true to the music, with all its freedom of phrasing and dynamic shaping. One could not capture the playful change of character in the last movement with more sovereign ease or musical rightness. It was a masterly achievement, justly rewarded with a long ovation.

The Yugoslavian conductor Milan Horvat, who had begun the evening with Weber's *Oberon Overture*, revealed himself as an excellent musician in the accompaniment of the difficult concerto. Whether he is a born conductor, whether his occasionally hard, unpleasant stick-technique would meet some challenges, could not be decided on the basis of this concert.

The Fourth Symphony of Bohuslav Martinu, who was educated in France and lives in America, is best where it dances along in uninhibited Czech and Smetanesque fashion. In the *Scherzo* there are some charmingly earthy measures. Unfortunately, mixed with them are saccharine effects like those of a motion-picture score. The symphonic character of this four-movement work, composed in 1949, is broader than it is deep.

Federal Aid to Art -

Boon or Bane?

Orchestral heads give their ideas on subsidies

By RONALD EYER

IN the absence of a thoroughgoing survey of opinion regarding federal aid to the arts, one can judge the prevailing attitude toward it only on the basis of some scattered, though prominent, reactions. Last November, MUSICAL AMERICA obtained the views of Henry B. Cabot, president of the trustees of the Boston Symphony; Floyd G. Blair, president of the New York Philharmonic-Symphony; Eric Olds, president of the Chicago Symphony Association; Newbold Morris, chairman of the board of the New York City Center; and other highly placed leaders of our musical life. The most comprehensive investigation to date is that of the American Symphony Orchestra League, which recently canvassed its affiliated members (several hundred community orchestra groups from coast to coast) and reported the general result in its January Newsletter.

If any conclusions can be drawn at this juncture, they probably would be that enthusiasm for federal aid and a national arts program depends (1) upon the urgency of a given organization's immediate financial needs; (2) upon the height at which the leaders of a given organization have set their sights, artistically; and (3) upon varying degrees of mistrust of bureaucratic control from a government authority as against faith in the European concept of paternalism in the arts paralleling that in the sciences, education, public health, etc.

Thus Mr. Cabot, speaking for the well-heeled Boston Symphony, was able to say of federal aid, in the words of Calvin Coolidge, "I am agin it!" But Mr. Blair, of the substantial, though constantly hard-pressed New York Philharmonic, feels that increasing economic problems may demand government assistance in some form; and Mr. Oldberg in Chicago believes that government interest in the fine arts eventually must come although he fears subsidy might mean government control. Speaking as head of the New York City Center, which recently passed a financial crisis and is not in immediate need of funds, Newbold Morris adopts what I have called the European concept—that government has at least as much obligation to support fine arts as it has to maintain libraries, museums, aquariums or zoological gardens.

Ideology vs. Necessity

Mr. Morris' views represent an ideology rather than the actual needs of his institution since the City Center comes as close to being a self-supporting arts project as is to be found in the United States today. This is because its variegated activities—opera, ballet, and theatre—make it possible to juggle the funds so that a prosperous Peter can come to the

aid of an insolvent Paul. James C. Petrillo, president of the American Federation of Musicians, is of the same persuasion as Mr. Morris. Writing in the Feb. 15 issue of MUSICAL AMERICA, he said: "Subsidy is not a pretty word in our language. But I can find no other word, no other means, to answer our immediate needs." And he sees slow death for music at the professional level in American cities of a population of 300,000 and under.

In surprising contrast to this ponderantly pro-subsidy opinion comes the report of the American Symphony Orchestra League, in which "91% of orchestra executive boards went on record as deciding that federal subsidization of their symphony orchestras is unwarranted and undesirable at this time." The main reasons given for this position are (1) that at the present time (last fall) local support can be and is being developed for the support of the orchestras; (2) the conviction that "the source of music, its performance, its selection, direction, control and financing should be kept close to the people served by an individual musical organization."

Some of the orchestras felt it would be unwise to press new burdens on government at a time when the administration is trying to reduce expenses and balance the budget. Others reserved the right to take another look at the proposition in the event of a "paralyzing depression." Interestingly, some of the orchestras in smaller cities, while wanting nothing for themselves, would be willing to support federal aid for major organizations of national stature. And the League generally would support the building of a proper music hall in Washington, D. C. (included in Congressman Howell's bill) and strongly recommends representation of music and the other living arts on the present Federal Commission of the Fine Arts.

The very high percentage of community orchestras (formerly, and distastefully, known as "minor" orchestras) reporting unfavorably on federal aid will come as a considerable shock to many people, probably including Mr. Petrillo, who have been worrying about their small budgets and the "struggle" they undergo to survive. But to be shocked at this reaction is an indication of lack of understanding of what the motivations and objectives of many of these organizations really are.

Most of them are conceived as indigenous community "projects," communal in operation, and largely recreational in intent. Their growth and development are a matter of civic pride and the "struggle" is half of the fun. The prevailing philosophy, so far as I have been able to observe it, is "do

A letter from Congressman Howell

TO THE EDITOR:

Thank you very much for sending me copies of the material carried by MUSICAL AMERICA both pro and con the fine arts legislation which I am sponsoring in the Congress. It seems to me that you are performing a great public service in presenting one of the important issues affecting the status of our country as the leader of the world's free nations. The issue is: should the Federal Government extend to the fine arts the recognition it has extended the sciences for many years? My fine arts bill proposes to place due emphasis on American accomplishments in the cultural field in the perspective of our European heritage.

My own views were most fully developed in a message which I sent to the National Music Council in New York City on Dec. 15, 1953. In view of the apparent misunderstanding which has developed over what my plan is designed to do I believe it is important to set forth some basic facts regarding it. In my message, which is carried in its entirety in the January issue of the Bulletin of the Council, I pointed out that my bill is primarily a pump-priming measure for the fine arts and is a concrete means of recognizing the importance of the arts in our life at the national level. The matching funds principle in it demonstrates clearly that it is my belief that the fine arts must always get most of their financial support from the local community, I said, and pointed out that if my bill were enacted into law an immense stimulus

would be provided to private contributions to the arts.

Following my message to the National Music Council I revised my bill for the second time on Jan. 14 to incorporate additional recommendations made to me by American cultural leaders and to further perfect it in order to better express my own ideas on the subject with which it deals. I welcome suggestions from everyone interested in the subject for improving my bill still more. The number of the new bill is H. R. 7185. Seven of my colleagues have joined me in sponsoring the new measure. The \$20 million dollar figure discussed by C. M. Carroll, manager of the Toledo Orchestra, in his letter to MUSICAL AMERICA, was dropped from my new bill and the only figure mentioned in it is \$50,000 yearly for the present Commission of Fine Arts, a local art commission concerned largely with carrying forward the L'Enfant Plan for the National Capital. The Commission receives slightly more than \$21,000 annually at the present time and with the enlarged duties contemplated for it in my bill the \$50,000 figure is not excessive. The \$20 million was not an appropriation in any case but an authorization and could be described as evidence of my belief that the Federal Government need never contribute more than this amount in any one year in the future.

Title I of my new measure is modeled after the National Science Foundation Act for its major precedent. (Continued on page 32)

the best you can with what you've got" and get your satisfaction out of what you have been able to achieve with so little means. The communities represented aspire no more to owning a Philadelphia Orchestra some day than they aspire to having the equivalent of the New York Public Library on Main Street. Nor would they really want such a thing even if it were presented to them on a silver platter.

Very often the project, rather than the end product, is the important thing. In addition to its possibilities for social and civic expression, it provides the opportunity to create something—to build it and watch it grow and get a sense of achievement out of its development. Just as an apartment dweller may take greater pride in a couple of potted geraniums than many a farmer takes in his thousand acres, so the small community dotes upon its amateurish but thriving orchestra and would be desolate if suddenly presented with a check for half a million dollars from the federal treasury and told to go out and buy itself a big, shiny, professional orchestra. The motivation, and hence the pleasure, would be gone.

The "Bootstrap" Method

This is not to suggest that these communities have no interest in the artistic result of their activity. They have; and they constantly are striving for higher musical standards, better programs and more professional personnel. But they are seriously restricted by the limitations of the local economy and available talent, and in most instances there definitely is a point beyond which they never can hope to go under the prevailing system of pulling themselves up by their own bootstraps.

It is this restriction that disturbs musicians, music educators and representatives of the musical profession like Mr. Petrillo. The impression grows that the cut-your-coat-according-to-your-cloth philosophy may be self-defeating and that it already has led to a serious economic problem. To have music one must have musicians. And musicians must be able

to make a living at their profession if they are to continue being musicians and if new recruits are to be attracted to the ranks. The music profession has shrunk at a startling rate in recent years and it will go on shrinking unless something is done to provide more opportunities to make a livelihood in it. The theatre, which was the backbone of the profession, is virtually extinct, and the community orchestras that rose from the ashes of the theatre orchestras have proved to be no substitute, economically speaking. I know of no orchestras within the "community" classification that pay their personnel a living wage. Many of them pay substantial fees to certain key men or hard-to-find players like first oboes or first horns, but the rest of the musicians usually get anywhere from token-money to nothing at all.

This clearly is an unhealthy and ultimately disastrous situation. Because of it, fewer and fewer young people are taking to music as a life occupation, and eventually there will not be enough competent musicians to man a symphony orchestra anywhere except in the biggest cities. Several communities have devised expedients, some quite ingenious, to provide livelihoods for a few of their more valuable musicians. They have persuaded local business firms to give jobs in offices or factories to certain players whose musical services they wished to retain, and they have called upon the educational system to make places for them as teachers. These are laudable efforts so far as they go, but they evade the issue and provide no real solution to the over-all problem. Moreover, they are destructive, in the end, of the musician himself since, like a physician, lawyer, artist or any skilled craftsman, he cannot keep up a professional technique if he must spend eight hours a day working at some totally, and perhaps injuriously, different occupation.

Complacency about the dimensions of their budgets, leading in part to the present rejection of federal aid, can and does recoil upon the orchestras themselves, of course. Besides creating a condition in which they have an

(Continued on page 32)



Frank Donato—Impact

Scene from Richard Strauss's last opera, *Capriccio*, as presented in its American premiere by the Juilliard School of Music. From the left, Mary MacKenzie as Clairon, Gloria Davy as the Countess, Sally Holroyd as a young dancer, William Blankenship as Flamand, Thomas Stewart as LaRoche, and Frederick Gersten as Olivier

By ROBERT SABIN

ONE of the mellowest and loveliest works in the entire operatic repertoire had its first American performances on April 2, 4, 6, and 8, when the Juilliard Opera Theatre produced Richard Strauss's *Capriccio*, for the benefit of the Juilliard Student Aid and Scholarship Fund. The April 2 matinee was for students, and the first public performance was on the afternoon of April 4. The entire production was one of the most distinguished that the school has offered, and sufficiently expert to do justice to Strauss's exquisite music.

Capriccio has many qualities that make it unique. It is not merely an opera about opera, but a complicated and subtle discussion of esthetics which is magically translated into dramatic action. The libretto was written by Clemens Krauss, who conducted the world premiere of the work in Munich, on Oct. 28, 1942. He worked in closest collaboration with Strauss, who wrote to him in 1941 with soundest instinct: "Do you really think that *Capriccio* . . . could be followed by something better or at least by something equally good? Isn't this D flat major the best ending for my dramatic lifework? One should leave behind only one last will and testament."

A Moving Testament

No composer has left a more moving testament than this, for it sums up the best of Strauss. There is no striving for lurid effects. Although it contains an inexhaustible wealth of feeling, *Capriccio* does not seek to stun the listener with forceful climaxes, to keep him tense with dramatic suspense, or to tease him constantly with sentimental themes of human interest. No one is murdered; no one dies of a broken heart; nor is a wedding or a funeral in sight at the close. The essential drama of the work, though bound up with human lives and conflicts, is an esthetic drama. I, for one, found it infinitely more exciting than many a blood-and-thunder opera of the standard repertoire.

The core of the argument is summed up in the title of a libretto by Giovanni Battista Casti (1721-1803), which gave Strauss the first impulse towards *Capriccio*: *Prima la musica e poi le parole* (First the music and then the words). This phrase is sung by the composer Flamand and its reverse by the poet Olivier in the course of the opera, each of course believing that his particular art should predominate in opera.

The action of *Capriccio*, which the authors called *A Conversation Piece*

for Music in One Act, takes place in a chateau near Paris one afternoon during the time of Gluck's operatic reforms, about 1775. The Countess is listening to the performance of a sextet by Flamand offstage, as the opera opens, and, onstage, the musician and his rival, Olivier, who also loves the Countess, watch her. They argue about the relative importance of poetry and music. LaRoche, who has slept through the music, breaks in with a panegyric on theatrical production. As a producer, he feels that he is more important than any poet or musician, and he laments the good old days of the Italian opera, with its showy vocalism and spectacle.

The Countess and her brother, the Count, enter. She is more deeply moved by the music than he is. When he teases her about her affection for Flamand, she reminds him of his passion for the actress Clairon, opposite whom he is to play in a drama by Olivier. The Count is frankly a pleasure-seeker in love, eager to form attachments and just as eager to break them, once the thrill of novelty is past. His sister hopes for deeper, more enduring love. Clairon arrives for the rehearsal of the play and goes with the Count and LaRoche into the adjoining theatre. This leaves the Countess alone with her two suitors, each of whom has an opportunity to plead his cause with her, while the other is absent.

After the rehearsal of the play, the others return and the company is entertained by a dancer. Flamand and Olivier resume their argument about the relative importance of poetry and music in opera. The Count breaks in with a denunciation of all opera as silly nonsense. LaRoche brings in two Italian singers who perform a duet. Then he relates his plans for a production in honor of the Count's birthday, including the birth of Pallas Athene and the destruction of Carthage. Flamand and Olivier ridicule his ideas, but LaRoche stormily refutes them in a superb defense of himself. Why do they and other theorists write such feeble stuff, he demands? Why do they not create poetry and music that are large as life, worthy of the passions and ideals that stir human beings, truthful to the world as it is? Let them talk as they will, they have not the ability to produce work of genius.

The Countess is excited by all this, and suggests to Flamand and Olivier that they should take up the challenge and write something that will silence LaRoche. After discussing familiar themes, the artists are startled by the suggestion of the Count that they take the very events of the afternoon as

a subject. Why not write about themselves? Composer and poet become inspired with this idea and hurry off to begin their labors. The others depart, and the servants come in to clean the room and philosophize about their masters. Monsieur Taupe, the prompter, who had fallen asleep during the rehearsal, finally appears and tells the sympathetic majordomo that he is actually the most important person in the theatre, because without a prompter no performance could take place.

Words or Music

The stage is left empty, and the Countess returns. She goes over the love sonnet that Olivier had written and Flamand had set to music, accompanying herself with the harp. Which of the two does she love more? Which should triumph? Her image in the mirror gives her no answer and she gives herself a last nod of amusement, as she goes off to supper, leaving the majordomo who had come to announce the meal to shake his head with bewilderment and disapproval. The question of poetry versus music in opera, as symbolized by the two lovers and the Countess, remains unanswered.

It will be seen immediately that Krauss's libretto is an extremely clever one, full of opportunities for splendid ensembles. The string sextet that opens the opera is in itself a unique touch. Besides a wealth of fascinating solo arias, *Capriccio* contains beautiful duets, trios, and other ensembles, and boasts two masterly octets, in which the voices are not filled in but woven together in a firm texture. LaRoche's defense is in itself one of the most exciting arias in opera; and the soliloquy of the Countess at the end finds Strauss at 77 still able to re-create the magic of the Marschallin's monologue in *Der Rosenkavalier*, written when he was only 46. The orchestration of *Capriccio* is a miracle; the utmost economy is combined with a palette of color and a range of sonority and dynamics that are seemingly limitless.

Every element in the production had been carefully prepared. Maria Massey's English translation is tasteful and singable, and her synopsis of the action is a model of what such work should be, indicating not merely the action but the principal vocal numbers and who sings them. Frederic Waldman conducted the Juilliard Orchestra ably, and the young musicians reveled in the score. Frederic Cohen's stage direction was both sensible and discreet; Frederick Kiesler's scenery and lighting were excellent for the most part; and Leo van Witsen's costumes and make-up were ingenious.

The singers performed their exacting tasks with exemplary musicianship and spirit. The virtuoso role of the Countess was sung by Gloria Davy on April 2 and 4, and by Sarah Rhodes on April 4 and 8. I heard Miss Davy give a striking performance, and my colleagues assure me that Miss Rhodes was also impres-

sively good. Miss Davy's voice was not invariably steady, and it grew hard in top phrases, but the sound was beautiful much of the time and she proved herself a true artist. She knew not merely the notes but the music, down to the last detail. Hers is a great gift, and if she can perfect her vocal production she should go far.

Of the men, the most completely satisfactory was Thomas Stewart, who sang the role of LaRoche with handsome tones and stirring dramatic fire. But the others were uniformly intelligent and capable in their parts: Robert Rue, as the Count; William Blankenship, as Flamand; Frederick Gersten, as Olivier; Grant Williams, as Monsieur Taupe; and William Sparks, as the Majordomo. One of the finest things in the score is the hilarious duet in the Italian style, flamboyantly sung by Shoshana Shoshan, as the Italian singer, and Robert Tevzian, as the Italian tenor. Mary MacKenzie's voluminous voice was well suited to the role of the heady Clairon. Sally Holroyd both choreographed and danced the Gavotte.



BBC Photo

John Coast

Columbia Names John Coast European Representative

John Coast, author and producer, has been engaged by Columbia Artists Management as its representative in Europe, with headquarters in London. Mr. Coast is widely known for his successful production of the *Dancers of Bali*, which played in the Fulton Theatre, New York, in the fall of 1952 and later toured the United States and Europe. Mr. Coast organized this tour with the assistance of his Javanese wife, and this story is told in the book *Dancers of Bali*. This is the third of three Coast books, the other two describing his adventures in the Indonesian Revolution and in a Japanese prison camp.

BARITONE'S CREDO

In pursuit of an ideal

**Igor Gorin yields his first
allegiance to concerts**

By JAMES LYONS

Visiting Honolulu, Igor Gorin and his wife, Mary, enjoy the sun and surf



EVER since his student days in Vienna, Igor Gorin has held himself unswervingly to one course, and in the years that he has been singing—whether in opera, films, radio, or television—he has concentrated on becoming more than anything else a concert artist. Today he has achieved his goal. Although still active in other musical fields, he spends most of his career on the concert platform, for the baritone finds that his engagements as a recitalist and soloist with orchestras can occupy all his time, if he so chooses.

The story of Igor Gorin's rise to fame is not without its compelling, even inspirational aspects. You would never guess, chatting amiably with him on first meeting, that his adversities once were singularly severe and numerous in the pursuit of a calling noted for its growing pains. Here is a typical 100 per cent American, gregarious in the extreme, outwardly the embodiment of Horatio Alger. But behind those friendly eyes there moves a restless, remembering soul, and the engaging grin fades at the prospect of total recall. Well it might; the ever-lengthening array of today's achievements is little enough solace for the memory of miseries past.

The Gorin saga begins in Grodek, a hamlet in the eastern Ukraine near Lvov. The subject prefers not to speak of his earliest childhood, and one gathers that it was not a happy time, to say the least. Food was not plentiful in the Gorin kitchen, then, and hunger does not engender happiness.

When Igor was five he was taken to Vienna, and left there in the custody of old neighbors who had settled in the metropolis. It was probably best for him this way; better an orphan abroad than a mouth too many under his own roof. It was a matter of cruel reality, not child psychology.

The first Austrian phase need not detain us. Igor was enrolled in a local primary school, and clothed and fed after a fashion. At seven, he learned of his mother's death. Of course his foster parents were sympathetic, but what more can you

do for a stranger? Besides, it was getting to the point at which the little boarder would be expected to make himself a living. And so it came to pass that, no sooner had he graduated from school, than the future artist assumed the ignominy of delivering milk for a Tandelmarkgasse grocery. From six a.m. to eight p.m., six days a week, he hiked up and down endless flights of dingy stairs. Then, after working hours, he would trudge around to one or another of the lecture halls in the Urania—a free night school something like New York's Cooper Union. Not an easy regimen for an adolescent boy; the only respites came on Sunday, when he would sit in the Stadt park and read philosophy and Americana on the grass.

It was at the age of seventeen, by which time he had no further doubts on the subject, that Mr. Gorin began his serious study of music. He had a small nest egg now, and only recently he had declared his independence of his proxy parents and moved into a place of his own. The new quarters were no improvement on the eight-by-eight cranny that he had called home for a decade, to be sure, but somehow the illusion of freedom made up for the sawdust on the floor and the dripping damp walls. The teacher to whose prescience the boy addressed himself was Victor Fuchs, himself long since emigrated to these shores and even then, in the middle 1920s, one of Vienna's more esteemed vocal teachers. Mr. Fuchs was not unimpressed with the young applicant's endowments, but he did feel that the carbon should be scraped off the diamond before it could be properly polished. Accordingly he assigned the tyro to an assistant, tentatively for six months.

A kindly mentor

Near the end of this interregnum, shortly after his eighteenth birthday, young Gorin suddenly was called on to pay the price for a boyhood of physical struggle. The clinical details are unavailable; all he remembers is that he collapsed in the street and awoke in the "hopeless" ward of a nearby hospital.

The four weeks that he spent in this bleak environment marked a sort of turning point in his life, perhaps personally as well as professionally. Not a friend came to see him, nor a relative, and the moaning and groaning all about were terrifying. But the meals were good and they came three times a day, and the relaxation was manna from heaven. Also from heaven, as it were, was a certain nun-nurse, whose attentive affection did more for Mr. Gorin, he insists, than all the medication and the rest combined. The room in which he had bedded was called "Hall No. 30", and apparently it was reserved for patients given up as beyond recovery. Indeed, he disgorged blood whenever he coughed, which was every few minutes.

But the fondly remembered sister had the omniscience to perceive that the young man's trouble was not fundamentally organic, that what he needed most was a will to go on. She gave it to him. Someday, she promised him, he would be a great singer. To that end she went so far as to pray for him, to pull strings discreetly for his removal to a more congenial ward; finally, on the day he walked out, she pressed a not inconsiderable sum of money into his grateful hand. From that hour forward he would be, and is today, at the service

of any denomination or creed, and sincere in his dedication to the brotherhood of man.

The physicians had cautioned him to get out of the city for several months if he wanted to retain his hard-won health. For an impecunious student this was more easily heard than heeded, but there seemed to be no alternative except to find a way. Reflecting on his liquid assets the young singer decided that the most expendable among them was his tuxedo, purchased as insurance in case of a sudden engagement. Obviously he could do without this luxury just then; that very day he traded it for enough money to buy several hundred miles of railroad travel.

The question now was whither, and how to get when he got there. The latter detail loomed large but it was an imponderable, so Mr. Gorin simply chose the healthiest place he could think of—the resort village of Bad-Gleichenberg. Once there, he found a job right away as a busboy. In six weeks, just as the doctor had assured him, he shot up from 110 to 150 pounds and felt more robust than ever he had before. Now he was ready to take on the world.

Conservatory days

That autumn—it was the threshold of the 1930s—Mr. Fuchs was so delighted with his protégé's progress that he was at pains to arrange a scholarship for him at the Vienna Conservatory. For the next four years Mr. Gorin dutifully studied piano and the usual battery of theoretical curricula while Mr. Fuchs nurtured his voice. And he began to enjoy a tidy income for a change, singing for weddings, funerals, and in the chorus at the famous Tempel Gasse.

In this period, too, Mr. Gorin had the traditional student advantages of observing, without cost, the leading artists of the day. As time allowed he haunted the local recital and opera houses, listening intently to every singer who came along and gradually formulating how, in his own mind, he wanted his voice to sound. None of them, he found, quite measured up to his earliest idol, Mattia Battistini; the young hopeful had heard him shortly before the singer's death. So, in his last year at the conservatory Mr. Gorin made the decision that would affect his entire career—to sing in the true bel canto style, whereby the longer you sing the more mature and more beautiful the voice will become, at the same time that the voice maintains its true quality.

There was no gainsaying the value of operatic experience, and Mr. Gorin accepted a post-commencement engagement at the opera house in Teplice-Schönau, Czechoslovakia. The precise date of his formal debut is not at hand, but it seems to have been in 1933. The role was that of Count di Luna in Il Trovatore. As it worked out Mr. Gorin spent two whole seasons in the Czech center, singing the baritone leads in such divers works as Tosca, Faust, The Magic Flute, A Masked Ball, The Barber of Seville, Tannhäuser, and Dvorak's The Jacobin. He also gave a series of solo recitals, both in Teplice-Schönau and in Vienna.

At this juncture, with Mr. Gorin's removal to America next in this chronology, it needs to be emphasized that he had been thinking in terms of
(Continued on page 11)



James Abresch



Painful Reminder

I am sure you have heard the story of the disaster suffered by the New York City Center's kettle drum and the near-disaster suffered by its stage director Otto Erhardt, when the latter, during a rehearsal of Falstaff, absent-mindedly backed off the apron of the stage and fell into the orchestra pit, landing squarely in the middle of the big drum. Mr. Erhardt, fortunately, was not seriously injured, but the drum was demolished.

Aside from the pain of his physical injuries, I know the appalling sense of shock and mortification Mr. Erhardt also undoubtedly felt, for I once had a curiously similar experience myself. It was a good many years ago (and I don't intend to say how many), when I was still only an imp and was a member of the orchestra playing for a school assembly held a few days before graduation for the purpose of presenting scholastic honors of various kinds to members of the senior class.

The big auditorium was filled with my schoolfellows and the principal was on the stage calling out, one by one, the names of the winners, who then made their way to the platform to receive their ribbons of honor. I was sitting quietly in the midst of the orchestra watching the proceedings when I suddenly was aware that the principal had pronounced my name as winner of honors in music. The orchestra pit was crowded, and I could not readily get out to ascend the stairs to the platform, so, since the principal was standing directly above me, I climbed up on my chair and took the ribbon from his hand. Then I climbed down. And what occurred at that instant I shall never forget as long as I live.

The silence of the auditorium suddenly was rent by the anguished whine and zing of snapping wire, and the sharp, revolver-like reports of cracking wood. Turning about, I was greeted, not by the usual polite applause, but by a howl of laughter from the entire assemblage, for there I stood, my honor ribbon clutched in my right hand, my left foot solidly planted straight through the belly of a cello, and debris tangled all about me. My supreme moment of triumph was reduced to shame, the cello was reduced to kindling, its owner was reduced

to tears, and I was reduced to slavery for the whole of the ensuing summer earning enough money to replace the instrument.

I am not sure that I thank Mr. Erhardt for recalling this horrible moment to my memory.

Two Edward Johnsons

I haven't checked with him, but I suspect Johnnie Evans may have sold a number of extra tickets for the recent appearances of the Toronto Mendelssohn Choir in Carnegie Hall as a result of the New York Times report that Edward Johnson, former general manager of the Metropolitan Opera, would sing the role of the Evangelist in the choir's presentation of Bach's St. Matthew Passion.

The fact that Mr. Johnson now lives in Toronto and is active in Canadian musical affairs (though not vocally, I believe) apparently led the Times to jump to conclusions. The Evangelist indeed was sung by Edward Johnson, but by another quite different and considerably younger Edward Johnson.

This incident brought me up short with the realization that it is almost exactly twenty years since we have heard the voice of the Metropolitan's Johnson. I believe the Times correctly reported that his last public appearance with the company was in the 1934-35 season, and I am not aware that he has done any singing since. His removal from the stage of the opera house to the manager's office was a major loss to the musical contingent, for Edward Johnson was one of the finest tenors ever associated with the company. One of my most vivid operatic memories is his transcendent Pelleas, which, in my opinion, has never been surpassed in this country.

Should this item meet your eye, Mr. Johnson, may I ask how the vocal cords are functioning these

days and whether some future announcement of the return of Edward Johnson may not be just a case of mistaken identity?

Manager's Hazards

When the current tour of the company is over and the curtain finally is rung down on the 1953-54 season, I think Rudolf Bing, general manager of the Metropolitan Opera, truly can say, with a great sigh, that he "has had it". In addition to well-publicized squabbles with artists, with the claques and the standees, with the press and with a publishing house over the score and parts of a projected revival, he has also had the threat of a backstage strike in which he had to act as his own stagehand, he has had to call in police to investigate a telephoned warning that a bomb would explode in the theatre during a performance, and, most recently, he was held up and robbed while walking his dog in Central Park.

In the last incident, Mr. Bing reported he was approached by a youth who asked him the time, then thrust a knife against his ribs and demanded his valuables. He handed over his wrist watch and \$70 in cash. The assailant fled and Mr. Bing, unharmed, reported the matter to the police.

The hazards of life in the back office are considerably less predictable, it seems, than the nostalgically familiar ones enacted nightly behind the footlights.

New Press Agent

Any time Governor Dan Thornton of Colorado decides to retire from the State House, he should have no difficulty getting a job as a press agent. The Governor recently conceived the idea of writing personally to editors of newspapers and other publications, in-

cluding MUSICAL AMERICA, I understand, calling attention to the coming season of opera at Central City, praising the advantages of Colorado as a vacation retreat and respectfully, but forcefully, requesting more editorial attention to the opera series this year.

Governor Dan does a forthright and highly professional job of drum-beating for his attraction, and editors throughout the country have been much impressed by the shirt-sleeve candor of his bid for publicity. In the dreary routine of stock publicity releases, it is a refreshing novelty for an editor to get a friendly letter directly from the hand of the Governor of The Great State of Colorado, and, according to recent reports, the editors have responded gallantly. If columns of news about Central City suddenly flower in your local paper where none bloomed before, you may be sure that your editor has come under the spell of Press Agent No. 1, Governor Dan of Colorado.

For the Record—

It has surprised a lot of people to learn that musical events draw more people and more money to the box office annually in the United States than do sports events. Yet this has been demonstrated to be the case, and a single dramatic instance of the fact brought it into sharp relief during the recent visit of the New York Philharmonic-Symphony to Birmingham, Ala. Francis Perkins reported the event in the New York Herald Tribune as follows:

"The Philharmonic-Symphony Orchestra outdrew the Dodgers and the Milwaukee Braves in Birmingham, Ala., on April 3, when the gate was 5,603 for the evening concert and 4,823 for the afternoon exhibition baseball game. Many of Dimitri Mitropoulos' musicians watched the game and turned up at the concert with sunburned faces. The Dodgers had red faces for another reason, being on the wrong end of a 17-2 score."

* * *

Latest invasion of the field of serious music on the part of the night-club brigade comes from Billy Reed, impresario of The Little Club on East 55th Street, New York. Taking a leaf from the success book of the Las Vegas emporiums, The Little Club is inaugurating a series of Sunday midnight concerts, which began with Fernando Valenti, harpsichordist, on May 2. Mr. Valenti has been engaged so far for four Sunday midnight appearances in as many weeks and will be succeeded by other "outstanding musicians and instrumentalists of the season", according to a note from Mr. Reed.

I can see nothing wrong with serious music in night clubs, and, personally, I would go to The Little Club or just about anywhere to hear artists of the calibre of Mr. Valenti. However, I confess that, with jazz concerts at Carnegie Hall and harpsichord recitals in a bistro, I am becoming a bit confused. One of these days I may absent-mindedly ask one of those nice usherettes at Town Hall for a Scotch and soda.

New Symphony (Opus 1)

By Albert W. Dowling

A theme of Bach's is interwoven
With Hindemith and then Beethoven.

The new composer proves a vandal
Who steals from Gluck and Thompson, Randall;

And even deaf of tone could tell
The candid soupçon of Ravel.

A passage proves he was no stranger
To Charles Gounod and Percy Grainger.

From time to time a pensive dirge'll
Seem a theft from Thomson, Virgil.

The theme of violoncello smacks
Undoubtedly of Reger, Max.

He's not averse to lighting candle
To F. Chopin and G. F. Handel.

The new composer didn't falter

In using bits of Piston, Walter.

The second movement now becalms
And settles down to purest Brahms.

There were not many that he missed:
Menotti, Monteverdi, Liszt;

Dvorak, Mozart, Carl von Weber,
Wolf-Ferrari saved him labor.

Throughout the scherzo Stephen Foster
Takes his place and joins the roster.

The final coda makes one think
Of Verdi, Franck, and Humperdinck.

With Wagner's chords the work is done
And destined for oblivion.

All is borrowed, we are blue,
Much is old, but nothing's new.

FALSTAFF REVIVED

Verdi's comedy presented
in English by City Opera

By ROBERT SABIN

THE New York City Opera was wise in adding Verdi's Falstaff to its repertoire, for the comedy, which had its first performance on April 15, is well suited to the comparatively intimate atmosphere of the City Center. It was sung in English, in a new version by Chester Kallman, so that the audience could follow the fun without a language barrier. The performance of the orchestra under Joseph Rosenstock was admirable, and the singing was on the whole spirited and capable. The weaknesses of the production lay mainly in Otto Erhardt's clumsy stage direction and the unattractive scenery by John Boyt, whose costumes, however, were colorful and properly suggestive of Tudor England.

The amazing thing about Falstaff is that it combines an explosive, almost frightening energy with the lightest and most delicate moods and humors. In his approach to the opera, Mr. Rosenstock took both of these aspects of the music into account. His tempos were winged; his handling of the comic episodes vigorous but not coarse or smug; and his perception of the coloristic elements of the score, notably in Act III, unflinching.

Direction Has Flaws

Mr. Erhardt, unfortunately, kept the artists busy every second, rushing from one side of the stage to the other, falling over each other, clowning in a maddeningly artificial way, and making themselves ridiculous without appearing funny. It was stage direction of the school that seems to believe that it is impossible to be expressive while standing still or acting naturally. The result was that much of the humor of the piece went by the board, and many fine points of Verdi's music were lost, because the singers were too frantically occupied to project them. The finale of Act II looked like a subway rush-hour crowd, and the whole episode of Falstaff's ignominious plunge into the river was obscured. At least half of the "business" of this Falstaff production could be cut out entirely, to its advantage.

The scenery is too full of detail, too suggestive of a candy-box cover for comfort, and cumbersome, for all its ingenuity in using the same back-

ground and small, easily shifted units. Especially unconvincing is the garden scene in Act I, with its awkward entrances and exits, and an impossible wall practically in stage center. The window in Ford's house is far too small for the wash-basket in which Falstaff is hidden to be put through it easily; and in several other instances Mr. Boyt has defied the laws of probability, if not those of physics, for no apparent good reason.

Despite these handicaps, the singers acquitted themselves very well. Richard Wentworth played the title role with gusto, and although he was a bit dry of voice in this premiere, he indicated that he had both the range and flexibility for the part. Like the other members of the cast, he was obviously driving himself at times in this new, rapidly-paced, and somewhat hectically directed production, which will be much better after it has been shaken down through several repetitions.

Walter Cassel accomplished some of the best singing of the evening, but he should amend the style of his gesture during Ford's monologue, which was too pettish and artificial in this performance. Vocally, he had the right idea, but dramatically, he seemed to waver between serious rage and comic petulance. The music is far too savage to permit any trivialization at this point. Once his action suits his vocal treatment of the passage, this should be one of Mr. Cassel's best roles.

Jon Crain, as Fenton, sang charmingly. He could have been more ardent in his love-making and more graceful in movement, but he performed the love duets with Madeline Chambers, as Nannetta, with refinement of style, and the two voices blended well. Miss Chambers performed her role with appropriate lyricism and transparency of tone. Michael Pollock was an amusing Dr. Caius; and Luigi Vellucci and Norman Treigle made Falstaff's two satellites seem delightfully seedy and ram-bunctious. All three sang deftly. The roles of the three ladies who bedevil Falstaff were well cast. Phyllis Curtin's lovely voice was a pleasure to hear, when it was not obscured by the stage direction, in the part of Mistress Ford; Rosemary Kuhlmann, though less smooth vocally, was an excellent Mistress Page; and Margery Mayer captured much of the lusty humor of the character of Mistress Quickly, though she can still make the role more vivid and vocally sumptuous in the famous "Riverenza" (which was rather awkwardly translated by Chester Kallman as "With obeisance").

Translation Singable

As a whole, the Kallman translation was singable and flowing, although it exhibited no supersensitive ear or especial felicity of phrase. Falstaff in English lacks the wonderful snap and blending of word and musical accent of Falstaff in Italian, but there can be no question that the New York City Opera was right in giving us an English version. This production restores a curiously neglected masterpiece to the repertoire, and it should prove popular.

(Continued on page 29)

Richard Wentworth as Falstaff, right, and Walter Cassel as Ford



Bascome Men

Show Boat Added to Repertory

THE New York City Opera took exactly the right approach to its production of Show Boat, on April 8, the first, incidentally by any repertory opera company. The Jerome Kern-Oscar Hammerstein II musical comedy based on Edna Ferber's novel has become a classic of the popular theatre. First produced in December, 1927, with enormous success, it has been revived twice since its original run. Instead of trying to "improve" it or to bring it up to date, the New York City Opera has chosen to present it as it was written and in the spirit of the original production. The result is that we can enjoy not only a spirited show but a charming period piece, which is different from the musical comedies of today in structure, style, and pacing. The Kern music is still full of catchy tunes; the book remains a skillful if somewhat leisurely adaptation; and the story has lost none of its dramatic interest and sentimental appeal.

The cast assembled by the New York City Opera for Show Boat was one of the ablest it has put into any of its productions. Not only did the artists sing extremely well, but they acted in the proper style, so adeptly that it was difficult to tell which of

them had had experience in the popular theatre and which had not. Julius Rudel conducted energetically and sympathetically; Howard Bay's settings and John Boyt's costumes were notably handsome; and the staging by William Hammerstein might well serve as a model of excellence and good taste to certain other directors at the City Center. John Butler's choreography and the lighting by Jean Rosenthal also merit warmest praise.

Stanley Carlson in the role of Captain Andy bubbled over with high spirits without ever losing his grip on the character; and Marjorie Gateson caught precisely the correct tone for the acidulous but still likable Parthy Ann Hawks. Laurel Hurley not only sang the role of Magnolia charmingly but danced and acted skillfully as well. As Gaylord Ravenal, Robert Rounseville used his voice adroitly and managed to be a romantic figure without becoming sickly in the process. His singing had an exciting ring in the climaxes; and he gave a touching portrait of the aging scamp in the final scene of reunion. One of the most finished performances of the evening was that of Helena Bliss, as Julie. Her singing of the famous song Bill was deeply moving, perhaps the high point of the show. In the part of Joe, Bill Smith had the resonant bass tones to make Ol' Man River roll along smoothly. Robert Gallagher, as Steve, and Lucretia West, as Queenie, also were admirable. Extremely funny, in a strenuous vein, were Diana Drake, as Ellie, and Jack Albertson, as Frank. And everyone else in the large cast contributed to the success of the evening. This production of Show Boat is one that neither those who know the work nor those who by some odd chance have missed it can afford to pass up. It is a true re-creation.

—R. S.

SHOW BOAT

Musical comedy in two acts, by Jerome Kern. Book and lyrics by Oscar Hammerstein II. Based on the novel by Edna Ferber. Conducted by Julius Rudel. Staged by William Hammerstein. Designed by Howard Bay. Costumes by John Boyt. Choreography by John Butler. Lighting by Jean Rosenthal. First performance by the New York City Opera, City Center, April 8, 1954.

CAST

Captain Andy	Stanley Carlson
Parthy Ann Hawks	Marjorie Gateson
Magnolia	Laurel Hurley
Gaylord Ravenal	Robert Rounseville
Julie	Helena Bliss
Steve	Robert Gallagher
Queenie	Lucretia West
Joe	Bill Smith
Frank	Jack Albertson
Ellie	Diana Drake
Jim	Michael Pollock
Windy McLain	Arthur Newman
Guitar Player	Charles Kuestner
Piano Player	Milton Lyon
Landlady	Sarah Floyd
Pete	Michael Pollock
Sheriff Vallon	Leon Lishner
Doorman	Walter P. Brown
Old Lady	Sarah Floyd
Ethel	Gloria Wynder
Kim	Adele Newton
2 Backwoods Men	Benjamin Plotkin
	Arthur Newman

FALSTAFF

Opera in three acts (six scenes) by Giuseppe Verdi. Libretto after Shakespeare by Arrigo Boito. New English translation by Chester Kallman. Conducted by Joseph Rosenstock. Staged by Otto Erhardt. Scenery and costumes designed by John Boyt. Lighting by Jean Rosenthal. First performance by New York City Opera, April 15, 1954.

CAST

Sir John Falstaff	Richard Wentworth
Fenton	Jon Crain
Ford	Walter Cassel
Dr. Caius	Michael Pollock
Bardolph	Luigi Vellucci
Pistol	Norman Treigle
Mistress Ford	Phyllis Curtin
Nannetta	Madelaine Chambers
Mistress Page	Rosemary Kuhlmann
Mistress Quickly	Margery Mayer

PERSONALITIES

in the news

LAUNCHING another European concert tour this season, **Leopold Stokowski** led the BBC Orchestra on two broadcast concerts on May 5 and 9. Londoners also watched him conduct in a BBC telecast on the 7th. Subsequently, Mr. Stokowski's schedule calls for appearances with the Société Philharmonique of Brussels on May 14; at festival concerts at the Paris Opéra on the 21st and in Lugano, Switzerland, on the 27th; at a contemporary music concert on June 6 in Baden-Baden; and at the Maggio Musicale in Florence on June 12. These will be followed by engagements at the Venice Arts Festival—a choral concert in the Basilica di San Marco on June 19, and two other events at the Palazzo Ducale on the 21st and 22nd. Mr. Stokowski will end his European tour with two concerts in Rome at the opening of the Basilica di Massenzio series on June 27 and 30.

E. Power Biggs embarked on a two-month tour of Europe last month. He will visit twelve countries, introducing works by American composers in his recitals and keeping an eye open for European music that will be new to Americans.

Alfredo Antonini will be guest conductor this summer at Grant Park, Chicago, when Jan Peerce will be the soloist; Lewisohn Stadium, New York; and Milwaukee.

Martha Lipton has been signed by Benjamin Britten's English Opera Company for ten performances of his *The Rape of Lucretia* in England and Germany. Miss Lipton will also be heard in various concert programs, including a Mahler cycle over the BBC in the fall.

Aaron Rosand has appeared as soloist with the New Orleans Symphony, under Alexander Hilsberg, and he played Walton's Violin Concerto, with the Cincinnati Symphony under Thor Johnson. This summer he will be heard with the Chautauqua Symphony, under Walter Hendl, and at the Brevard Festival.

Ella Goldstein, winner of the Busoni Prize for pianists, left for Europe on April 14 for concerts in Milan with the La Scala Orchestra. These will be followed by appearances in Trieste, in which she will play the first performance of a concerto by Vincino Mano, first prize winner in composition. Miss Goldstein will also play in Venice, Rome, Bologna, and other cities.

Lucine Amara, whose only teacher has been Stella Eisner-Ames, will sing in four performances of *Aida* in Rome during her current tour. The Metropolitan soprano will also appear in the Glyndebourne production of *Ariadne auf Naxos* at the company's Sussex headquarters in June, and again at the Edinburgh Festival in August.

Margaret Sittig, violinist, and her father and accompanist, **Frederick V. Sittig**, have completed their annual tour of the South, where they combined a series of recitals with a vacation in Palm Springs.



Sedge LeBlanc

Regina Resnik celebrates an important anniversary with her son, Michael Philip Davis, who was a year and a half old on April 14

Roland Hayes, now in his 69th year, flew to Paris on April 30 for his first European concert tour in twenty years. Occupying all of May and June, the tour will comprise concerts in London, Copenhagen, Amsterdam, The Hague, Paris, Berlin, Frankfurt, Munich, Salzburg, and several other cities in Germany and Austria.

Ruben Varga is making the first stops in his second South American tour this month. In September the Israeli violinist will return to the United States for his third tour here.

For the third consecutive year, **Helen Boatwright** was engaged to sing in a series of three Candlelight Concerts, on April 9, 11, and 16, in the ballroom of the Governor's Palace, in Williamsburg, Va. The program of eighteenth-century music given by the soprano and an instrumental group was conducted by Cary McMurran.



At the American Embassy in Rome, Ambassador Clare Booth Luce congratulates Graciela Rivera on her singing of the leading soprano role in the premiere of Jacopo Napoli's *I Pescatori*, at the San Carlo Opera House in Naples



After a concert at Amerika Haus in Munich, four musicians are guests at the home of its director, Ellen Taylor. From the left: Robert Wallenborn, pianist; Ned Rorem, composer-pianist; Chloe Owen, soprano; and Werner Egk, composer

after his stint at Rockefeller Center, therefore, he looked around for a chance to parlay this small success into something worthwhile. His efforts to reach a larger audience were rewarded by an NBC contract for ten weeks of sustaining recitals. This time he did so well that he landed a contract with CBS to appear weekly on that network's then important variety show, *Hollywood Hotel*, and about the same time was given a contract with M-G-M. That was the foot in the door for which Mr. Gorin had been waiting. He so impressed the agency executives, the sponsors and the audiences—fan mail started pouring in—that *Hollywood Hotel* occupied his full time for three years running—1936 through 1938.

Meantime the burgeoning personality tried a few trial appearances on the concert circuit, and did famously. So that when he subsequently departed the airwaves and entered the recital field, he was already, as planned, a pre-sold product. From that day to this he has been one of the most heavily booked artists in the vast Columbia roster.

It was during the *Hollywood Hotel* years that Mr. Gorin met his wife, a statuesque whilom radio actress, née Mary Smith, of Hillsboro, Ohio. She had been stopping over in California en route to Alaska when he was introduced to her at a party. She never did get to Alaska—rather, she never got there as Mary Smith. Mr. Gorin took her there on a belated honeymoon sometime after their marriage in 1939.

Seldom at Permanent Home

The Gorins make their permanent home in a comfortable apartment at the Essex House in New York City, around the corner from Carnegie Hall. Artists do not enjoy much domestic existence, however, which is to say that Mr. and Mrs. Gorin average about one day in fifteen or twenty at their domicile. His itinerary is especially heavy in the cowpunching country of his childhood dreams. In addition to his American citizenship, in fact, he is an honorary citizen of the sovereign state of Utah—in appreciation for his annual impersonation of Brigham Young in the All Faces West pageant at Ogden.

It should be inserted parenthetically that Mr. Gorin's affinity for the Wild West has been immortalized otherwise in some of his dozen or more published works, which include Negro spirituals and sophisticated art songs in addition to several Western ballads. And the Mark Twain Society, always alert to the propagation of American folklore, not long ago conferred an honorary membership on this adopted son of the prairies.

There is much more that might be appended, especially in elucidation of Mr. Gorin's personal philosophy. His own favorite maxim is this quotation: "From every man you can learn something." A simple formula for success, really, and guaranteed to turn the trick if you fuse the compound, as Mr. Gorin had to, with blood, toil, tears and sweat.

Igor Gorin

(Continued from page 8)

planting his roots here right from the first. As a lad he delighted in stories of our Wild West, and virtually every film he ever saw in Vienna was a California product, more often than not about cowboys and Indians. His concepts of American life may have been somewhat inaccurate, perforce, but they were irrepressibly enthusiastic, to an extent that nothing could prevail against his making this country his country as soon as an opportunity presented itself. In lieu of an opportunity, he had to wait until he had put aside enough savings to cover the expenses of an exploratory trip.

The eventuality materialized in 1934. The day Mr. Gorin arrived in New York a rodeo was scheduled at Madison Square Garden, and he would not have missed it for anything. As he sat in the stands, munching a hot dog and delighting in the bronco busting he had seen at the movies but never "for real", he knew that he had picked the right address all along. Here he was at last in the good old USA.

There was some rough going, naturally, in the first few months. Mr. Gorin spoke imperfect English and he knew only a handful of people. But he had saved up enough to keep himself for a time, and his optimism was boundless. Luckily, he managed to get an interview with the late and lamented "Roxy"—Samuel L. Rothafel. More luckily yet, he happened to mention his admiration for Battistini to the famous showman. Whatever might have been Roxy's attitude before Battistini's name came up, the sound of it worked like a magic potion. The impresario was himself a fervent admirer of that famous singer, and anyone who had chosen him for a model was "all right" to Roxy. Mr. Gorin promptly got an engagement at the Radio City Music Hall. The rest, as they say, is history.

More specifically, he already had it figured out that the most effective way to become known in America was to appear on the radio. Immediately

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Important Factors In NBC Symphony Situation

SHORTLY after Arturo Toscanini resigned his post as leader of the NBC Symphony, it was announced that the Boston Symphony would take over the NBC symphonic broadcast concerts next season, which is tantamount to an admission that the orchestra as we know it today will be broken up. A chorus of dismay and protest arose, as was only natural. Everyone is sad to see a great orchestra disappear, and not the least sad must be the men who planned and brought into being this organization for Mr. Toscanini seventeen years ago. But in all fairness to those concerned, the facts of the situation have to be taken completely into account. In the first flush of griefed surprise, several music-lovers and members of the press made statements that were based on misunderstanding or an unrealistic point of view.

The plain truth of the matter is that a symphony orchestra is a fearfully expensive undertaking, and the radio business is not doing well enough so that NBC officials feel it financially advisable to maintain the orchestra without Mr. Toscanini. Income has dwindled in radio, as public attention has turned increasingly to television. In the field of television, NBC is continuing its series of opera telecasts, which is a sustaining program and represents an expenditure of hundreds of thousands of dollars. Nor is the radio network abandoning symphonic music. The Boston Symphony will provide music of the highest quality for the radio audience.

It has been argued that the earnings of the NBC Symphony through recordings and other sources should enable the corporation to maintain it. RCA Victor Records recently announced that the public has spent \$33,000,000 for twenty million RCA Victor recordings with Toscanini as conductor in the past thirty years. But it should be remembered that this sum has not gone into the coffers of the National Broadcasting Company. From the recordings of the NBC Symphony during the past seventeen years the corporation receives a relatively small royalty; the bulk of the profit goes to RCA Victor and others. It is true that NBC and RCA Victor are both members of one giant corporation, but they are two entirely distinct organizations, and money earned by one cannot be transferred to the other.

SYMPHONIC broadcasts have yet to prove themselves a major television attraction, whereas opera has already established itself as a popular success in that medium. With Toscanini, a famous and colorful personality, the occasional NBC Symphony telecasts had a special aura. With other less spectacular personalities, the appeal to the television public might be much less. Furthermore, this orchestra was created especially for Toscanini. The concerts conducted by him have always had the lion's share of public and critical attention.

The question arises whether the orchestra would continue to have its prestige value to the corporation and its hold upon public affection and attention unless another conductor of surpassing powers could be found for it. Nor is the NBC Symphony a separate and established organization, with a regular concert series, like the New York Philharmonic-Symphony, the Boston Symphony, and the country's other great or-

chestras. There is no sustaining fund for it, or income from concerts. To go into the concert business with an orchestra would be more than NBC would care to take on its shoulders, as a radio network.

If it is possible to save the NBC Symphony, everyone will be overjoyed, but the hard question remains: Who will pay for it? Radio in the United States is a business enterprise, without government endowment. If conditions are such that NBC finds it financially risky to maintain the orchestra, no one can claim that the corporation is betraying the public in disbanding it. To set up an endowment fund, establish a concert series, and build up other sources of income would be a tremendous undertaking, and it should not be forgotten that New York already has its own Philharmonic-Symphony, besides hearing series every year by the Boston Symphony and Philadelphia Orchestra. It is easy to proclaim the purely artistic reasons for maintaining this great orchestra, but it is much more difficult to show how it can be done in the light of present conditions in the radio business and current costs for orchestras.

Calling a Turn

WE note with, we hope, pardonable pride that we called the turn correctly in assessing the meaning of the "new look" in Soviet music policies as outlined by Aram Khachaturian in the Russian journal *Soviet Music* late in 1953.

In an editorial in our Jan. 1, 1954, issue, we said: "No real emancipation is in store for Soviet composers, but only a new 'controlled freedom' of a different variety from the old. . . . We may be sure that Soviet music will still be required to be 'socially significant' in the Communist sense of the term and it will not be permitted to forget its primary role as a drum-beater for world revolution."

A second article by Mr. Khachaturian has now appeared in which he renounces
(Continued on opposite page)



On The
Front Cover

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**SZYMON
GOLDBERG**

SINCE his debut here with the New York Philharmonic-Symphony seven years ago, Szymon Goldberg has become firmly established as one of the country's most popular violinists. He was born in Wloclawec, Poland, near Warsaw, in 1909, and began his violin studies at home at the age of seven. He later studied in the Polish capital with Michalowicz. It was the noted harpsichordist Wanda Landowska who advised his parents to have him continue his musical training in Berlin. There he became the pupil and protégé of Carl Flesch. His career as a soloist started at the age of fourteen, when he appeared with the Berlin Philharmonic. Two years later, he was appointed concertmaster of the Dresden Philharmonic, and when he was twenty, Wilhelm Furtwängler called him to the same post with the Berlin orchestra. He later began to devote himself entirely to tours as a recitalist and soloist with orchestras, and to make the recordings that first brought him to the attention of American music-lovers. He was on his way to the United States in 1940 via the Orient when he was taken prisoner by the Japanese, and held for nearly four years. He arrived here finally in 1947, and now plans to stay.

Letters to the Editor

An Example from England

A modestly appearing, but resourceful, 75-page brochure recently received from London has impressed me as singular testimony to a practical fulfillment of far reaching musical aims. This is the Register of Members and Handbook of the British "National Federation of Music Societies", an organization some twenty years old, yet hardly known among American musical circles. A dire need for a similar institution in our country may perhaps justify the following information.

Founded in 1935, by only eight representatives of choral and orchestral groups, the NFMS counts now nearly 750 society-members, ranging from tiny bodies of fifteen to twenty singers or instrumentalists to reputable societies of five to eight hundred participants. Its "Bye-Laws", along with a "Memorandum and Articles of Association", wrought in semi-medieval solemn vocabulary of magnificent King's English, is a scrupulously composed document, monumental in its serious approach to music as a vital part of communal life, an educational power, and a barometer of a nation's spiritual climate and cultural welfare. The great project bears a genuine import of a centuries-old musical civilization.

The federation's sole objective is "to promote the art and practice and performance of music throughout the United Kingdom and in other countries". Its London mail office acts as guide and clearing house. Membership dues range from £1 to £3.10/-, according to size of the society-member. Annual meetings of the federation's twenty regions, as well as the general annual conference, are followed by concerts on a large scale.

Among the diverse privileges enjoyed by the membership, to name only a few, are the availability of a comprehensive catalogue of British choral publications and a similar one of orchestral works, including specification of instruments, performing time and other data. A third catalogue, of chamber music, is in preparation. These manuals are of invaluable assistance to society-members which otherwise would have to search for suitable repertory among piles of scattered catalogues by many publishers. To further facilitate the planning and budgeting of concerts, a broad scheme is implemented in group booking of conductors and soloists, as well as in circulating exchange of scores, parts, librettos, program notes and other musical equipment and informative media.

Another important NFMS function is financial assistance granted its member-societies in various forms. The only purpose of such subsidies, co-sponsored by the Arts Council of Great Britain and Carnegie United Kingdom Foundation, is improvement of the artistic quality of concerts by amateurs seeking to raise their standards to a professional level.

In all these efforts, as well as in its general policy, the federation's council of 45 and executive committee of nine do their best in keeping the organization within the frame of strict professional ethics, while tackling its musical and financial problems.

JACOB WEINBERG
New York

Berlioz Supporter

TO THE EDITOR:

Right you are, reluctant though I am to admit, that Berlioz is not a success by the measuring stick of Brahms, or even the too seldom heard Bizet (or Purcell—to name another composer of modest rank). William Boyce, alone, enjoys the miserable "defeat complex" of Hector Berlioz.

Yet, the fault may not, in either case, be uncoverable upon analysis of their musical scores. Rather, the fault is that neither composer remembered to die, after departing from the purely physical world.

To be a success, a composer has to be dead, rather than an advertisement for the doctrines of "the theosophical minded".

Any music can be reduced to absurdity, and detractors of Berlioz and Saint-Saëns have done just that, respecting one or the other. Also anything that is good can be overpraised. Hence our narrow education in favor of semi-conscious relling in the perfumes of Beethoven, and so on.

The only hope is education—better education, for the right end, and from the right source. Then, Berlioz will enter his divine kingdom on earth as Saint-Saëns smiles down from above.

LEON PATRI



Two promising young virtuosos of 1934 consult with orchestral conductors. Left, Yehudi Menuhin discusses a point of interpretation with Arturo Toscanini; right, Nathan Milstein confers with Artur Rodzinski before the violinist's first appearance with the Cleveland Orchestra



What They Read Twenty Years Ago

1934

Fou! Fou! Fou!

"Mad," she said. "*Toujours* mad. Think of it—Linda, Lucia, Ophélie, and Annina in *Sonnambula*, she is sleepwalker, which is *fou*—in all my roles I must be mad. Not Rosina, to be sure, Lakmé, Philine, Gilda, nor Cherubino. But the other ladies, they are all crazy." (Lily Pons)

Twenty Years To Go

Congratulatory messages from President Roosevelt and Governor Lehman were among the "many happy returns" received by Arturo Toscanini on his 67th birthday, on March 25, when he conducted the regular Sunday afternoon concert of the New York Philharmonic-Symphony in Carnegie Hall.

Quadruple Czech

Czechoslovakia is celebrating this year the anniversaries of four of her most important musicians: Antonin Dvorak, Bedrich Smetana, Leo Janacek, and Josef Suk. Only the last named is living, and his sixtieth birthday on Jan. 4 was widely observed. Suk is considered in his native country to be one of the most representative composers of the day. Dvorak's death occurred on May 1, thirty years ago. Half a century has elapsed since the death of Smetana on May 12. If Janacek were alive, he would be eighty years old on July 3.

Fête Champêtre

As a sequel to the success of last season's Opera Ball, Lucrezia Bori, chairman of the committee for the guarantee fund, has announced that a second ball for the fund will be held in the Metropolitan Opera House on the evening of April 27. The ball will be a costume affair, picturing the era of Louis XV. The pageant, which is to start at 10:30, will represent a fete given by the king after a royal hunt in the forest of Fontainebleau. The Opera House will represent a moonlit forest.

And in Boston...

Standing room only was the rule at a unique entertainment given by the Boston Symphony and Serge Koussevitzky as their gift to the Boston Emergency Campaign. . . . The first unusual feature was that of Mr. Koussevitzky and a handful of his men in eighteenth century costume in performance of the Haydn Farewell Symphony. . . . The Overture to The Marriage of Figaro was played *sans* conductor, as Mr. Koussevitzky "suddenly" decided to join the ranks of double-basses, where he saved vigorously and happily during a spirited performance.

Real estate note: The Boston Symphony Orchestra, Inc., has acquired the Symphony Hall property at the corner of Huntington and Massachusetts Avenues.

Calling a Turn

(Continued from opposite page)

any idea of bureaucratic control and artistic vacuity in Soviet music. Nor does he talk any more about works "written without creative élan with a glance over the shoulder expressing the fear that something untoward might happen".

Now all is beauty and light. Soviet composers and their works are dearly beloved of the government as well as of the people, and he finds it "hard to believe in the sincerity of lamentations over the alleged lack of creative freedom of the Soviet composer".

More: "Art belongs to the people—this lofty principle that lies at the root of all of our activity was laid down by the founder of our state, the immortal Lenin. This principle has been steadfastly adhered to throughout the history of Soviet art, and so it shall be through the ages. When it has happened that individual Soviet artists have lost sight of this principle or strayed from it, the people have invariably helped them with their fatherly counsel [sic!] to see their error, and this has always been

to the advantage of art and the artist."

Discouraging as this puppet-on-a-string kind of talk may sound, Mr. Khachatryan does have some refreshingly different things to say about world-relationships:

"I should like to conclude with an appeal for friendship between the musicians of the Soviet Union and those of the United States and Great Britain. We know that artists there are as interested as we are in the peaceful co-existence and cultural co-operation of all peoples. It is our duty, the duty of Soviet, American and British composers, to do everything in our power to promote normal cultural relations between our countries, strengthen mutual respect, confidence and friendship among our peoples. For our friendship means peace throughout the world."

These are noble sentiments, and one wonders when the Russians intend to begin acting upon them. For example, word from the International Conference of Contemporary Music in Rome, reported on page 3 of this issue, apprised us that of all the Iron Curtain musicians invited to the conference, only one, Panufnik, bothered to reply and that only to say he could not come.

Metropolitan Ends New York Season with Record Income

A PREDICTED gross intake of \$4,000,000, larger than that of any previous season; managerial troubles; and an exceptionally high percentage of Italian works in the repertoire marked the 1953-54 season of the Metropolitan Opera. April 17 saw the final presentation in the New York opera house; the annual spring tour, which began two days later, will end on May 29.

Rising costs have kept pace with increased income, however, and the deficit for the year is estimated as about the same as last, which approximated \$200,000. Attendance in the New York season was 92 per cent of capacity, maintaining the record set last year; since more seats were available in the new seating arrangement, a greater box-office gross resulted.

Troubles for Rudolf Bing, general manager of the company, began with a threatened musicians' strike, followed by the public dispute and resignation of Helen Traubel over her appearances in night clubs, the defection of George Szell after he had conducted only four performances of Tannhäuser, the illness of Jussi Björling and other artists, the obstreperous standees, and a one-day strike by the stagehands, which almost resulted in a performance cancellation.

Of the 22 operas given during the season, thirteen (59 per cent) were sung in Italian. Counting the double bill of Cavalleria Rusticana and Pagliacci as one performance, there were 91 in all of the Italian items. Three operas in German had thirteen performances; four in English had 21; and three in French had 24.

Tour Itinerary

Cities being visited by the Metropolitan during its current spring tour are Cleveland, April 19-24; Boston, April 26-May 1; Atlanta, May 3-5; Birmingham, May 6; Memphis, May 7; Dallas, May 8-10; Oklahoma City, May 11; St. Louis, May 12; Des Moines, May 13; Minneapolis, May 14-16; Bloomington, Ind., May 17-18; Lafayette, Ind., May 19; Chicago, May 20-23; and Toronto, May 24-29.

The Baltimore Opera Club, which sponsored the annual Metropolitan visits to Baltimore, has announced its decision to end this sponsorship. Performances were given there this year on March 29 and 30, but the deficit incurred was approximately the same as the increase over last year in fees charged by the manager. Frederick R. Huber, Baltimore representative of the Metropolitan and organizer of the club, noted that "a reasonable increase in the price of tickets would by no means meet the increase in cost". The Metropolitan, in turn, has explained that even its current fees do not fully cover the expenses of staging two productions in Baltimore.

One method of increasing income will be tried by televising the opening night performance next fall, as previously announced. A closed-circuit network telecast on Nov. 8 will show a gala bill of excerpts from four operas. Leonard Warren will sing the Prologue to Pagliacci. This will be followed by the first act of La Bohème, with Victoria de los Angeles, Richard Tucker, Frank Guarrera, Clifford Harvot, Norman Scott, and Lawrence Davidson. Alberto Erede will conduct this as well as the second act of The Barber of Seville, with Roberta Peters, Jean Madeira, Cesare Valletti, Robert Merrill, Fernando Corena, and Jerome Hines. Three scenes from Aida will complete

the evening—the opening scene and both scenes of the second act. Fausto Cleva will conduct, with Zinka Milanov, Blanche Thebom, Mario del Monaco, Mr. Warren, Mr. Hines, Lubomir Vichogonov, and Paul Franke singing.

Il Barbiere di Siviglia, April 13

Victoria de los Angeles, who is one of the proudest ornaments of the Metropolitan Opera, was the Rosina of this performance. Miss de los Angeles had sung the role for the first time there on April 7. It was a foregone conclusion that she would sing the music exquisitely, for her performance in the recording of the opera made by RCA Victor in Milan under Tullio Serafin was already known to us. But her dramatic performance was equally distinguished, in its youthful charm, its radiant warmth, and mischievous flirtatiousness.

Miss de los Angeles is the most vocally lovely and dramatically convincing Rosina I have ever encountered. She sings the arias in their original keys, thereby restoring the music to its pristine state. When the part of Rosina was transposed up for coloratura sopranos, it took on a brilliant veneer that robbed it of much of its warmth. Furthermore, the temptation to turn the character into a sophisticated canary instead of an impish young girl was almost irresistible. But Miss de los Angeles humanizes the opera; we sympathize with the young lovers and obtain welcome relief from the constant chatter of the comedy in their tender duets and solos. Yet where agility and virtuosic power are called for, she can furnish them in abundance. In a hundred passages, her elegance, her musicality, her incomparable spontaneity of style came through. In the lesson scene, she sings the aria that Rossini composed for this passage. Mere vocal display, which used in bygone years to be the rule in this scene, would be completely out of place in the Metropolitan's new, well-integrated production of the opera.

The entire cast outdid itself in this performance. Cesare Valletti sang the arias of Count Almaviva with a caress of tone and phrase, an amplitude of breath, and a richness of vocal

color that reminded one of some of the Metropolitan's celebrated Italian tenors of former years. Fernando Corena was a priceless Dr. Bartolo, not merely amusing but extremely able in vocal technique. Renato Capocchi, after a nervous beginning, was a vocally agile and dramatically vivacious Figaro. Jerome Hines's towering stature and orotund voice were perfect for the role of Don Basilio; and George Cehanovsky and Alessio De Paolis also gave spirited performances. Jean Madeira made the most of her aria di sorbetto, singing it so well that I am sure that even an audience of 1816 would have kept its spoons and tongues quiet while she was performing. Alberto Erede again conducted.

—R. S.

Norma, April 15

With the close of the season only two days away, the final performance of Bellini's opera was presented with Kurt Baum singing his first Pollione at the Metropolitan and Nicola Moscona his first Oroveso of the season. Both of these singers held their own commendably against the formidable distaff competition of Zinka Milanov, in the title role, and Blanche Thebom, as Adalgisa. Mr. Baum's portrayal was convincing, and his singing was, to start, fresh and rich in tone. As the evening wore on, however, he showed signs of fatigue. Mr. Moscona was vocally at home in the role of Oroveso, which he had not sung locally since 1944-45. Fausto Cleva's conducting was nicely paced and showed every consideration for the singers.

—C. B.

Parsifal, April 16, 1:00

The Good Friday matinee performance of Parsifal at the Metropolitan Opera is almost invariably inspired. The spirit of the day, the special character of the audience, and the peculiar appropriateness of the opera to the occasion combine to make it a unique experience. This performance was no exception; it was one of glowing beauty and profoundest feeling from start to finish; and the absence of applause was a double blessing, for one not only felt the respect implied but one heard the final measures of Wagner's music at the ends of the acts, a luxury denied to listeners to other Wagnerian works on ordinary occasions at the Metropolitan.

Mack Harrell and Margaret Harshaw, who had been scheduled to appear as Amfortas and as Kundry, were indisposed, so the artists who had sung those roles at the season's first performance of Parsifal, George

London and Astrid Varnay, remained in the cast. Both of them gave magnificent performances, which could scarcely be surpassed in any opera house in the world. Set Svanholm was heard as Parsifal for the first time this season. He was in admirable voice, after a bit of preliminary vocal stiffness, and he both sang and acted the role with warmth, richness of feeling, and nobility. Jerome Hines's characterization of Gurnemanz had gained perceptibly in musical sensitivity, searching power of expression, and (an all-important element in Parsifal) in clarity and emphasis of the German text. Lawrence Davidson's Klingsor was also a more imposing and authoritative conception than it had been when he first presented it at the Metropolitan. The cast, which was largely familiar, included Lubomir Vichogonov, as Titurel; Jean Madeira, as the Voice that sings the famous phrase *Durch Mitleid wissend*, in the temple; James McCracken and Osie Hawkins, as the First and Second Knights of the Grail; and Genevieve Warner, Mildred Miller, Paul Franke, and Gabor Carelli, as the four Esquires.

Fritz Stiedry conducted once again with compassionate power and inexhaustible tenderness. I do not remember having heard the Metropolitan Opera Orchestra play more luminously than it did in this performance.

—R. S.

OTHER PERFORMANCES

The final two weeks of the 1953-54 Metropolitan season also brought the first performances with the company of Hans Hotter as Gurnemanz, in the Parsifal of April 17, a matinee; and of Herva Nelli as Leonora in *Il Trovatore* that evening. The same performance of the Verdi opera also listed a first of the season by Thelma Votipka in the role of Inez. Gabor Carelli sang his first *Borsa* this year in the *Rigoletto* of April 8, and Robert Merrill his one and only *Escamillo* of the season in the *Carmen* of April 10.

Callas Engaged For Chicago Season

CHICAGO.—Maria Meneghini Callas has been engaged for six performances during the first season of the Chicago Lyric Theatre, to be given at the Civic Opera House Nov. 1 through 21. The American-born soprano, highly praised for her European appearances and recordings, will be heard in Lucia di Lammermoor, La Traviata, and Norma.

The three-week season is being organized under the guidance of Carol Fox, president of the new organization, and Nicholas Rescigno, artistic director.

The Chicago Lyric Theatre made its debut last February with two performances of Don Giovanni, with Eleanor Steber, Bidu Sayao, Irene Jordan, Leopold Simoneau, John Brownlee, Nicola Rossi-Lemeni, and Lorenzo Alvary, under Mr. Rescigno's direction.

Choir Boys Congress Is Held in Rome

ROME.—More than 3,500 Roman Catholic choir boys from European, North American, and North African choirs attended the fifth congress of the International Federation of Little Singers (*Pueri Cantores*), held here from April 20 to 25. The congress was sponsored by the Little Singers of Paris, which has headquarters in both Paris and New York. Six American boys from St. Thomas Catholic Church in Ann Arbor, Mich., represented the United States, accompanied by their choirmaster, Charles H. Clarke. Highlights of the congress were a Mass in St. Peter's and a concert at the Palazzo Pio, in both of which the choirs participated.



A UNITED EFFORT

Four living presidents of the American Society of Composers, Authors and Publishers blow out the candles on the society's fortieth birthday cake, at the annual ASCAP dinner held at the Waldorf-Astoria, March 30. From the left, Gene Buck, Otto A. Harbach, Deems Taylor, and Stanley Adams, current president of the Society. At Mr. Buck's right is Fritz Kreisler, a long-time member of ASCAP.

Drucker-Hilbert Co.

Toronto Choir Visits New York; Purcell and Rameau Operas Given

VISITING New York for the first time in thirty years, the Toronto Mendelssohn Choir and seventy members of the Toronto Symphony, directed by Sir Ernest MacMillan, sang Handel's Messiah, in Carnegie Hall on April 27. The following night the same group offered Bach's St. Matthew Passion.

Founded sixty years ago by the late A. S. Vogt, the choir first appeared here under him, and later, in 1922 and 1924, under his successor, Herbert A. Fricker. Sir Ernest, the choir's third conductor, has been in charge since 1942.

The Handel oratorio is performed annually by the choir in its home city. Even with this knowledge, one was unprepared for this well-oiled, perfectly geared presentation, in which the choir breezed through the difficult floriture with complete clarity and accuracy and produced swelling,

three hours, with one intermission. The concert opened with superb performances of elaborate arrangements of The Star-Spangled Banner and of God Save the Queen.

—R. A. E.

Toronto Mendelssohn Choir Sings St. Matthew Passion

Having performed Handel's Messiah, the evening before, the Toronto Mendelssohn Choir under Sir Ernest MacMillan offered Bach's St. Matthew Passion on April 28. The work was not given in its entirety, but more of it was sung than we usually hear. Most of the cuts were arias, although Sir Ernest had clipped away a few choral passages, also.

The principal pleasure of the performance was the beautiful and heart-felt singing of Lois Marshall, soprano. Miss Marshall has a superb voice and she is an artist of rare intelligence and sense of style. Alone of the soloists, she plumbed the depths of Bach's music and made us feel what a tremendous work this Passion is, more operatic than most operas, yet profoundly religious in spirit. Mary Morrison, soprano; Margaret Stilwell, contralto; James Lamond, tenor; and Donald Brown, baritone, also sang capably and in proper style, if less searchingly than Miss Marshall. James Milligan, as Jesus, was dignified, but he did not find much of the drama and intensity that breathes in this music. Edward Johnson, as the Evangelist, produced tones that sounded sometimes like a concertina left in the rain, but when his voice came through, it was not unpleasant, and his performance was correct. Eric Tredwell sang the roles of Peter, Pilate, and the High Priest forcefully.

The Toronto Mendelssohn Choir is unquestionably an excellent chorus, capable of brilliant as well as solid singing. The somewhat stodgy char-



Sir Ernest
MacMillan

acter of this performance must be attributed to Sir Ernest, who conducted it in old-fashioned English style, with many and broad ritardandos, a leisurely and solemn approach, and a careful avoidance of anything resembling passion or turbulent emotion. He knew the score by heart, and obviously loved the music, but his conception of it, to my mind, was inadequate.

The orchestra, made up of seventy members of the Toronto Symphony, played well, except for one minor flurry in the flutes, and the strings, especially, had a warm and lustrous tone. Although Sir Ernest requested no applause, some members of the audience could not refrain their enthusiasm at the close of the performance.

—R. S.

**Stokowski Conducts
Music of Norway**

Leopold Stokowski and his orchestra, Oivin Fjeldstad, guest conductor. Robert Riefing, pianist. Choirs of St. Paul's Chapel, Columbia Uni-

versity, and First Presbyterian Church. Carnegie Hall, April 1:

Carnival in Paris.....Svendsen
*Cemetery by the Sea.....Valen
*Galdreslaatten.....Saeverud
*Piano Concerto No. 2.....Egge
*Bjorgulv the Fiddler.....Eggen
*Partita Sinfonica.....Jensen
Ballad of Revolt.....Saeverud
*The Bell.....Grieg
Voluspaa, poem for orchestra
and chorus.....Johansen
(*) First New York performance.
(**) First United States performance.

Six contemporary Norwegian composers, and two of their elders, Grieg and Svendsen, were represented in this concert given under the patronage of Norway's ambassador to the United States, Wilhelm Morgenstjerne. The first two and final three works on the program were conducted by Leopold Stokowski. Oivin Fjeldstad, conductor of the Norwegian National Radio Orchestra, conducted the others.

Although none of the works presented in this concert were written by Norway's younger generation of composers, the program offered as much a representation of that country's twentieth-century output as could be crowded into a single evening. Speaking generally of these scores, they revealed honest craftsmanship in orchestration, a fairly conservative harmonic idiom, and only a partial reliance on folk materials.

It would be difficult to cite one or another work as being better than the others since all were compositions of a high degree of interest, and each was fused with a refreshing quality of individual style. Outstanding impressions remain, however, of the imaginative use of atonal technique in the Valen score, the affecting levity of Svendsen's Carnival in Paris, and the rhythmic vigor of Egge's Piano Concerto, in which Mr. Riefing, a Norwegian artist, made his New York debut. Grieg's The Bell was originally composed for the piano in 1891; his orchestration of it, heard in this program, is a recent discovery.

The combined choruses were heard in Johansen's Voluspaa, a lyrically engaging work that makes skillful use of the choral and orchestral forces. The soloists were Frances Anderson, soprano; Esther Peterson, contralto; and Gunar Sandvold. Mr. Stokowski conducted with his usual exuberance, and Mr. Fjeldstad, who made his American debut only ten days earlier with the CBS Radio Orchestra, disclosed authority and insight in the works he conducted.

—A. R.

**Dimitri Mitropoulos
presents Gershwin
Award checks to
James Dalglish,
center, and Kenneth
Gaburo at May 1
concert by New
York Philharmonic
Symphony (see
page 38)**



orchestra's contribution to the celebration of Columbia's Bicentennial anniversary. The to-do was the production of a piece by Henry Brant that had been commissioned by the orchestra. The composer has been experimenting in the combination and placement of musical instruments. What that means, at least in reference to Ceremony, the piece heard here, is far too complicated and lengthy to describe in any detail. But, briefly, there were brass players, singers, and percussion players placed at presumably significant locations in the balcony of the theatre. There were similar performers on the stage: Robert Bloom played his oboe at one side of it; Maurice Wilk his violin at another; and Sidney Edwards his cello in the center. Each was surrounded by a small group of "accompaniment" instrumentalists. There were a piano, too, and four vocalists. When these musicians performed the individual piece written for them, they played sometimes solo (with accompaniment), sometimes together with a few others, sometimes all together. It made quite a racket.

I do not mean to suggest that a good and effective piece could not be written with this sort of "experimental" notion behind it. But, just as such things as wide film screens and hopped-up sound systems do not compensate for an inferior motion picture, so this spectacular placement of musical instruments does not substitute for serious, considered, and mature musical ideas. Brant, in general, failed to supply such ideas for this production.

—W. F.

**German Orchestra
Makes Local Bow**

Bamberg Symphony, Joseph Keilberth, conductor. Carnegie Hall, April 4, 2:30:

Overture to Iphigénie en Aulide.....Gluck
Symphony No. 38.....Mozart
Eroica Symphony.....Beethoven

The Bamberg Symphony, conducted by Joseph Keilberth, was heard for the first time in the United States in this concert at Carnegie Hall. The eighty-man orchestra made its local stop-over while returning from a seven-day tour of Mexico and Cuba, and it departed the following day for its home city on the German-Czech border. Like most European orchestras, it eschews the brilliant tone and extended color range of our American orchestras, its notable features being a warm set of strings and mellow winds. Drawing its members from provincial environs, the ensemble nevertheless boasts some able first-desk players and an eminently capable conductor in Joseph Keilberth, already represented here on disks. His interpretations of the works in this unusually conservative program were sound, if somewhat plodding and spiritless in the Gluck and Mozart items. The Beethoven symphony fared better. Mr. Keilberth might have developed more tension and dynamic thrust in this work, but his reading was refreshingly forthright and bore the stamp of authority.

—C. B.

(Continued on page 23)

**University Orchestra
Honors Columbia Bicentennial**

Columbia University Orchestra, Howard Shanet, conductor. McMillin Theatre, April 3:

Symphony in G, K. Anh. 221.....Mozart
Suite for Large Orchestra, Op. 42.....MacDowell
Concerto in B Flat major, F. XII, No. 16.....Vivaldi
Ceremony.....Henry Brant
(First performance)

There was big musical to-do at this concert by the Columbia University Orchestra, a concert conceived as the



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—R. S.

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AMERICA



Sigma Alpha Iota's 1953 Television Award, made to the National Broadcasting Company for its NBC-TV Opera Theatre, is presented to Samuel Chotzinoff, producer, by Herta Glaz

Pelleas on Television

IN a way the NBC Television Opera Theatre tackled one of its most ambitious projects with its presentation of Debussy's *Pelleas and Melisande*, on Saturday, April 10, and consistent with the majority of its past productions, it was an artistic triumph. The most intriguing prospect, when it was first learned that *Pelleas* was on the schedule this year, was the fact that it was to be sung in English. Similar efforts have been made with greater or lesser success, but only by stage companies who used English translations in the hopes that the words would be understandable, at least in part, on the other side of the footlights. In this case, the NBC staff, which prepared its own translation, could be sure (and had to face the fact) that the studio microphones would pick up every syllable. The Maeterlinck text, in which the rhythms, accents, and inflections of the words serve as the very foundation of the musical setting, would sound childish and banal if translated literally into English. It was unavoidable, therefore, that NBC's English version should jar the senses from time to time, but it was faithful to the essential meanings of the original; it was eminently singable; and it even managed to develop a simple poetry of its own.

Heading the list of credits, from a musical standpoint, was Jean Morel, who was responsible for a superb realization of the score, and who had scored a success conducting *Pelleas* in New York several seasons ago, with the New York City Opera. His judicious pacing and subtle blending of voices and orchestra imparted considerable atmosphere to this performance. In less understanding hands, Debussy's masterpiece on TV might have become a rather long and second-rate soap opera with music; that this did not happen attests to the taste and integrity of everyone involved—including, in addition to Mr. Morel, Kirk Browning, whose direction emphasized the tragedy of the story with imaginative strokes; and William Molyneux, who created the effectively somber décors.

The occasion was equally distinguished vocally. Virginia Haskins, a winsome, youthful *Melisande*, sang her role with conviction and tonal clarity. Her characterization was, if anything, a little too transparently motivated; there might have been more mystery to it. The *Pelleas* of Davis Cunningham was smoothly sung and persuasively acted, particularly in the tower scene and climactic love scene, and Carlton Gauld's *Golaud* was nobly commanding. Mr. Gauld, in fact, came closest to projecting the real drama of this work. It was he, more than any of the other principals, who seemed to know instinctively how to

maintain a sort of esthetic distance from the piercing stare of the television camera.

In addition to the principals mentioned above, the excellent cast included Lee Cass as Arkel, Mary Davenport as Genevieve, Bill McIver as Yniold, and Francis Monachino as the Doctor.

It remains to say that in tailoring *Pelleas* to the allotted hour and a half, the NBC presentation did not appear to sacrifice any of the opera's musical or dramatic continuity. A tally shows that only three of its fifteen scenes were dropped along the way. The instrumental interludes, written by Debussy to allow time for set changes in the opera house, were also justly omitted. In sum, and it is hard to believe, no more than a twelfth of the score was missing from this thoughtful adaptation. It was probably one of those instances in which a limitation served an artistic end.

—C. B.

Two scenes from the NBC-TV *Pelleas and Melisande*. Below: Lee Cass as Arkel, Mary Davenport as Genevieve, and Davis Cunningham as Pelleas. Right: Virginia Haskins as Melisande and Carlton Gauld as Golaud



Original Beggar's Opera

IN celebration of its bicentennial year, Columbia University is reviving four eighteenth-century comedies from the New York theatre of 1754. One of them, *The Beggar's Opera* by John Gay, performed by Hallam's Company in its 1753-54 New York season, was given by the Columbia University Opera Workshop in four performances, the first on April 6, 1954. This is the only musical production of the series, the others being George Farquhar's *The Beaux' Stratagem*; Sir Richard Steele's *The Conscious Lovers*; and Dr. Benjamin Hoadly's *The Suspicious Husband*.

Special interest attached to this production because it had been undertaken with great pains to make it as authentic as possible in style, and also because the Bert Brecht-Kurt Weill *Threepenny Opera* (based on *The Beggar's Opera*) happened to be running downtown at the same time. Thus, theatregoers could compare the most successful of the reworkings of the original with Gay's own satire. Those who heard Benjamin Britten's superb version at the Juilliard School of Music some years ago will recall how amazingly different that setting was, with its exploitation of modern harmony and vocal writing in the dramatic terms of the original.

It is great fun to hear *The Beggar's Opera* in its original form, but it must be confessed that the reworkings and arrangements of it are far more interesting to modern music-lovers. In the original production, which opened at the theatre at Lincoln's Inn Fields, on Jan. 29, 1728, Gay's bold satire of English political corruption and of Sir Robert Walpole, the Prime Minister, was the chief attraction. The thrusts at Italian opera were also appreciated, but music played a minor role in the play, despite the fact that no fewer than 69 ballads were used by Christopher Pepusch in his settings of Gay's witty lyrics.

These ballads are very beautiful and Manfred Bukofzer has arranged them with exemplary taste and discretion in an eighteenth-century style which probably resembles that of the original versions by Pepusch, which have disappeared. Nevertheless, the most striking difference between the original *Beggar's Opera* and the modern versions of it is that music becomes vastly more important in the scheme of it in the later arrangements.

In the original, the roles were conceived for actors who could sing rather than for singers who could act and the work was performed with this in mind in the Columbia University production. In fact, many of the performers acted a bit too much, notably Miss Branagan, Miss Jones, and Miss Altman. It seems probable that the eighteenth century was not given to dramatic subtlety, but whether it relished such unabashed "ham" as some of these performers offered us is open at least to debate. But as a whole Mr. Brentano's production was both skillful and convincing in atmosphere.

Walter Farrell gave an excellent performance as Macheath, apart from some inaudible low tones. If not the last word in romantic charm, he nonetheless had a very good conception of the character and carried it through consistently. Bern Hoffman's *Peacum* and Leonard Ceely's *Lockit* were clearly drawn. Alice Tobin Branagan, as Mrs. *Peacum*, and Charlotte Jones, as Mrs. *Trape*, were hilariously amusing, even if they did indulge in caricature. The most finished vocalism of the evening was that of Ann Polen, as Polly *Peacum*. Milton Carney, as the *Beggar*, was admirable, and Walter Schaaf, as the *Player*, was properly haughty in tone.

More distinguished than the singing and acting was the playing of the orchestra under Willard Rhodes's somewhat harried and erratic direction. The individual musicians deserve mention: Stoddard Lincoln, harpsichord; David Foxotilow and Seymour Rubinstein, violins; David Burk, viola; Shepard Coleman, cello; Sam Gill, double bass; Eugene Kuschner, flute; Courtney Cauble, oboe; and Geoffrey Brittin, trumpet. The settings and costumes were imaginative and well adapted to the small dimensions of the theatre.

The original *Beggar's Opera* should be appreciated as a play with incidental music rather than as a musical work with satirical overtones. Gay's text is the heart of the whole matter. As such, it still has considerable vitality and interest for modern audiences.

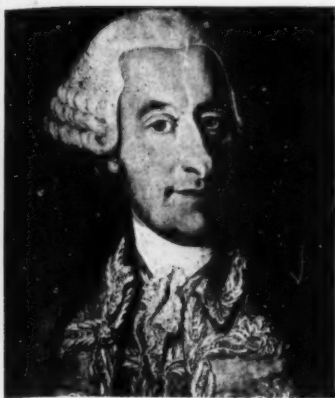
—R. S.

THE BEGGAR'S OPERA

Musical play in three acts. Text by John Gay. Original overture composed and ballads by Christopher Pepusch. Ballads harmonized and orchestrated for this production by Manfred Bukofzer. Additional song arrangements by students in orchestration class under Rudolph Thomas. Conducted by Willard Rhodes. Text arranged and production directed by Felix Brentano. Settings designed by Herbert Senn. Lighting by Gretchen Burkhalter. Costumes and properties under direction of Mark Wright. Presented by the Columbia University Opera Workshop in Brander Matthews Theatre, April 6, 7, 9, and 10, 1954.

CAST

Captain Macheath Walter Farrell
Mr. Peacum Bern Hoffman
Mrs. Peacum Alice Tobin
Branagan
Polly Anne Polen
Lockit Leonard Ceely
Lucy Patricia Bybell
Mrs. Trape Charlotte Jones
Entertainer Merle Albertson
Filch Bernard Barr
Jenny Diver Elise Altman
and many others.



J. B. Grundmann's portrait of Haydn, which shows the composer at the age of 36

Masterful Haydn

HAYDN: Symphonies No. 44, E minor (Trauersinfonie); and No. 48, C major (Maria Theresa). *Danish State Radio Symphony, Mogens Wöldike conducting.* (London LL 844, \$5.95)*** HAYDN: Symphony No. 85, B flat major (The Queen of France). BACH, K.P.E.: Concerto, D major, for Orchestra (arranged by Maximilien Steinberg). *M-G-M Chamber Orchestra, Izler Solomon conducting.* (M-G-M E3109, \$4.85)** HAYDN: Symphonies No. 96, D major (Miracle); and No. 97, C major. *Concertgebouw Orchestra of Amsterdam, Eduard van Beinum conducting.* (London LL 854, \$5.95)****

ALL five of the Haydn symphonies recorded in these three albums are masterpieces, representing the composer in the plenitude of his genius. If our age has the merit of idolizing Bach and Mozart, it has the guilt of neglecting Handel and Haydn, although both of those composers are beginning to receive justice in the record catalogues and in our concert life, at long last.

It is interesting to compare the performances of the Danish State Radio Symphony under Mr. Wöldike with those of the Concertgebouw Orchestra under Mr. van Beinum. Both are splendid of their kind and recommended herewith without reservations. Mr. Wöldike keeps the sonorous scale of his orchestra to intimate, eighteenth-century proportions. (It may be argued that some eighteenth-century orchestras were large, but even if they were, they could not possibly have sounded like one of our huge modern virtuoso ensembles). Furthermore, Mr. Wöldike's phrasing has a delightful crispness and clarity that add to the formal elegance of the performances.

Lament for a Hero

The Trauer, or Mourning, Symphony was meant to lament the death of a hero, according to the Haydn authority Karl Geiringer. Haydn wished its deeply moving Adagio to be played at his own funeral. The Maria Theresa Symphony, on the other hand, is a festive and brilliant work composed in honor of a visit by the Empress to Esterhaz in 1773. Nothing could be more titillating than the opening of this symphony with its flourishes of brass and wind. The more one listens to this music the more one marvels at its inexhaustible fertility of ideas and its structural power, so easily achieved that the superficial listener might not think that it was there.

Mr. van Beinum uses a richer, more sensuous tonal palette for his Haydn, but he conducts it with impeccable taste. The playing is notably

balanced, graceful, and classically contained, for all its headiness in the allegros. Like Sir Thomas Beecham, the Dutch conductor has an intuitive aptitude for Haydn interpretation. The nickname of the Miracle Symphony was acquired at the first performance. Haydn had composed it for his first visit to England in 1791-92, and at the close of the premiere the audience crowded forward in enthusiasm. Just at that moment a large chandelier crashed to the floor in the space left vacant by the audience. Whether this tale is true or not, it has nothing to do with the character of the music, which is as noble and vigorous as anything Haydn ever wrote. The C major Symphony, like so many of those of Haydn's maturity, has reminders of Mozart and anticipations of Beethoven in it.

Haydn composed his Symphony No. 85, in B flat major, for a Paris concert society in 1784-86. It was nicknamed The Queen of France, supposedly because it was a favorite of Marie Antoinette. Mr. Solomon conducts it with vivacity and an excellent feeling for style, and the orchestra plays in lively, if somewhat rough, fashion. The Bach Concerto is also eloquently performed.

—R. S.

Unfamiliar Wolf

WOLF, HUGO: Italian Serenade in G major; Quartet in D minor. *New Music Quartet: Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; Claus Adam, cello.* (Columbia ML 4821, \$5.95) **

HUGO WOLF'S youthful String Quartet in D minor was not publicly performed until Feb. 3, 1903, by the Prill Quartet of Vienna, although it had been completed in 1884, nineteen years earlier. It has been recorded for the first time by the New Music Quartet. In 1903, Wolf was already insane, and only a few days after the premiere of his quartet he died, at 43.

The questions that first arise are whether the work deserved neglect and why it took so long for it to reach public attention. As to the neglect, Wolf must be blamed for that, in part at least. He began the D minor Quartet in 1878, when he was only eighteen, and finished it six years later, when he was 24. But even then he had acquired powerful enemies. His savage attacks on Brahms in the columns of the Vienna

Salonblatt had aroused the indignation of Arnold Rosé, concertmaster of the Vienna Philharmonic and founder of the Rosé Quartet. Furthermore, Wolf had written caustically about the violist of the Rosé Quartet, Sigismund Bachrich, who had ambitions as a composer. Naturally, when Wolf somewhat naively submitted the new quartet to Rosé, he was at first ignored and then received "a curt note of rejection."

Furthermore, in justice to Rosé and the others who later rejected the Quartet in D minor, it must be admitted that it has grave weaknesses, fascinating as it is to us today, in the light of Wolf's genius in the lied and his stature as a harmonist and musical poet. The trouble is not that Wolf had too few ideas or too little inspiration; he had too much of both. The music is literally bursting with energy, passion, sonorous imagination, and harmonic inventiveness. In the echoes of Beethoven, Schubert, and others we can discern a mind that had absorbed the great lessons of music without losing its originality. But none of the four movements of Wolf's Quartet is wholly satisfactory from a formal point of view, and they do not fit together into a well-balanced and consistent whole. Yet we could ill afford to miss music of such intensity and emotional impact.

The Italian Serenade, composed in 1887, proved irresistible from the start, and remains Wolf's only world-famous instrumental work. The New Music Quartet plays both the quartet and the serenade with electrifying, if occasionally hard-driven, emotion and technical élan.

—R. S.

Charpentier Mass

CHARPENTIER, MARC-ANTOINE: Mass and Symphony, Assumpta Est Maria. *M. Angelici and J. Archimbault, sopranos; S. Michel and J. Collart, altos; J. Giraudeau, tenor; L. Noguera, baritone. Choir of Jeunes Musicales de France. Henriette Roget, organist. Orchestra conducted by Louis Martini.* (Pathé Vox PL 8440, \$5.95)***

THE average music-lover, glancing at this head, might wonder if someone had turned up a Mass by the composer of Louise. But this Charpentier is not Gustave (b. 1860) but Marc-Antoine (b. 1634). Clarence H. Barber and Baird Hastings, the authors of the program note, write with

Viennese Chinoiserie by Léhar

LÉHAR: The Land of Smiles (Das Land des Lächelns). *Elisabeth Schwarzkopf, soprano (Lisa); Erich Kunz, baritone (Gustl); Nicolai Gedda, tenor (Prince Sou-Chong); Emmy Loose, soprano (Mi); Otakar Kraus, baritone (Tschang); and Felix Kent (Fu-Li) and Andre Mattoni (Servant), speaking roles. Philharmonic Orchestra and Chorus, Otto Ackermann conducting.* (Angel Records 35052 and 35053, \$11.90)***

SINCE I find good Viennese operetta irresistible, and since the Chinese elements in Das Land des Lächelns inspired Léhar to some of his most luscious harmonies and instrumentation, I can only recommend this admirable recording without reservations. If the prospective purchaser wishes to persuade himself in a hurry, I advise him to try out side No. 3 of this two-disk album, with its exquisite effects of color and piquant melodies. But he may have encountered Elisabeth Schwarzkopf's or Nicolai Gedda's singing in the meantime, which would be enough in them-

selves to convince him that he must have the recording.

The lovely eighteenth-century Chinese painting that adorns the cover of the album is alluring, if not literally representative of the style of Léhar's very Viennese and sometimes amusingly Hungarian score. The inhabitant of a metropolis that boasts a Chinese Rathskeller should not carp at an operetta that mixes Vienna and Peking in a succulent pot-pourri.

Mr. Ackermann and the orchestra play superbly, and every one of the singers is first-rate. The spoken passages are exceptionally well done. A libretto with all but a few phrases of the original German (sung in the recording) and a sensible English translation is included. Martin Cooper's notes are also interesting, and they are illustrated with photographs of Léhar and of the late Richard Tauber in costume as Prince Sou-Chong, one of his best-loved roles. If you do not enjoy this recording tremendously, you had better consult your physician. There must be something serious the matter with you.

—R. S.

RECORDS/AUDIO

pardonable exaggeration: "Until recently the music of the greatest French composer of the seventeenth century, Marc-Antoine Charpentier has been obscured by the fame of his bitter rival, Jean-Baptiste Lully. What is ironic is that Lully was born in Italy; he came to France, and he became more French than the French. Marc-Antoine Charpentier was born in France; he acquired the major part of his musical training under the Italian master of the oratorio, Carissimi, and he was accused of being too Italian."

Charpentier left about 500 compositions, including Masses, oratorios, psalms for soloists, chorus, and orchestra, operas, cantatas, and pastorales. To bring attention to his music, Guy Lambert founded the Friends of Marc-Antoine Charpentier, in Paris, and has been helped by The Charpentier Society in America, with headquarters in Boston.

If this noble Mass is typical of Charpentier's music, he certainly deserves a revival. The "symphony" referred to in the title of the album is not of course a separate composition but an instrumental interlude in the work itself. The Mass opens with a four-voice "symphonie", and another short "symphonie" precedes the Sanctus. Both the form and the scoring of the work are unusual, and the performance is reverent in spirit. At first listening, I found the music a bit stodgy and unimpressive, but as I began to study it, its great strength and simple majesty became ever clearer.

—R. S.

Lucia from Italy

DONIZETTI: Lucia di Lammermoor. *Maria Meneghini Callas (Lucia); Giuseppe Di Stefano (Edgardo); Tito Gobbi (Enrico); Rafael Arie (Raimondo), and others. Orchestra and Chorus of the Florence May Festival, Tullio Serafin conducting.* (Angel 3503 B, \$11.90)***

THIS complete recording of Lucia, economically fitted into four twelve-inch sides, two disks, is one of the more superior Italian-made productions imported here since the flow of European tapes into this country began. Not only is it expertly engineered (apparently in the Teatro Comunale in Florence), but it also is sung with such verve, excitement and imagination that it comes alive with extraordinary vividness. Chorus and orchestra as well as the principals work hard and effectively to sustain the dramatic atmosphere of the performance.

Of first interest, of course, is the Lucia of Miss Callas, American-born soprano, who has spent most of her professional life, so far, in Europe. The listener may be surprised by a quite different performance from what he has been accustomed to. Miss Callas is no shrinking violet, and she brings to the role a robustness of voice and a sanguinity not associated with Lucia in this country for many years. The bigness of her tone does not prevent her, however, from negotiating the delicate coloratura with finesse and a notable degree of ease.

Mr. Di Stefano, frequently heard here at the Metropolitan and elsewhere, shows himself at his very best. The voice is remarkably voluminous, it is clear and ringing, and the singing style frequently bears witness to the best traditions of bel canto in the bravura manner. Mr. Gobbi and Mr. Arie make sounds that are most pleasant to the ear, and they assume their

(Continued on page 18)

RECORDS/AUDIO

(Continued from page 17)
parts with complete authority. If any further assurance were needed that this is more than a run-of-the-mill performance of the Donizetti masterpiece, I have only to mention the masterful presence of Tullio Serafin at the conductor's desk. All hands join to make this a memorable recording.
—R. E.

Delightful Rossini

ROSSINI: *Il Signor Bruschino*. Renato Capecchi, baritone (Gaudenzio); Elda Ribetti, soprano (Sofia); Carmelo Maugeri, bass-baritone (Bruschino, father); Carlo Rossi, tenor (Bruschino, son); Luigi Pontiggia, tenor (Florville); Walter Tarozzi, baritone (Commissioner of Police); Ivo Vinco, bass (Filiberto); Claudia Carbi, mezzo-soprano (Matianna). Milan Philharmonic, Emilio Gerelli conducting. (Vox PL 8460, \$5.95)***

ROSSINI was ideally suited by temperament and training to write comic operas that contain an amazing amount of really beautiful music without ever losing their light touch and boisterous humor. La Cambiale di Matrimonio, his first opera, has already been recorded by Period. Now, Vox brings us *Il Signor Bruschino*, which is sheer delight from beginning to end. The libretto by Giuseppe Foppa is a wild tangle of impersonations, mistaken identities, plots and cross-plots, through which winds a tender love story, which ends happily, of course. But Rossini has used the magic of music to give emotional substance and continuity to this brittle fabrication. The solos, duets, and other ensembles are skillfully written; the melodies are unfailingly fresh; and the orchestration witty. The cast performs very capably, with gratifying dramatic zest. The music is not prohibitively difficult to sing, and the artists are careful to make all of their points clearly so that one can visualize the action easily. The album contains the original libretto with a good English translation by Frances Winwar, who also summarizes the story of the opera in a foreword. Thus, the listener can follow the Italian with a knowledge not only of what is being sung but of the situation. Mr. Gerelli and the orchestra provide an expert accompaniment.
—R. S.

Complete Pulcinella

STRAVINSKY: *Pulcinella*, ballet with songs in one act (eight scenes) after Pergolesi (complete). Mary Simmons, soprano; Glenn Schuitke, tenor; Phillip MacGregor, bass. Cleveland Orchestra. Igor Stravinsky conducting. (Columbia ML 4830, \$5.95)***

THIS performance of the complete score of *Pulcinella* under Stravinsky's own direction is not only an admirable interpretation but a historical document. Several recordings of the orchestral suite that Stravinsky himself fashioned from the score are available, and it is fascinating to observe what he took and how he rearranged it. Some of the most original and striking things in the ballet score could not be put into the orchestral suite, yet one cannot deny that Stravinsky chose wisely and turned out a masterly condensation. Those who know the suite should by all means hasten to acquire the complete ballet, for the two works are quite different and doubly interesting when compared with each other.

Another valuable feature of this album is the model program note by

Robert Craft, which includes an amazing amount of very pertinent information. Mr. Craft tells how the ballet happened to be composed, and the essential data about the original performance in 1920. He provides a masterly analysis of the relation between Stravinsky and Pergolesi in this score, citing chapter and verse. A note on the orchestration follows. He then summarizes the plot of the ballet clearly, scene by scene. And, best of all, he prints a table with the numbers of Pulcinella and their sources in Pergolesi. No one can fail to learn a great deal from this able analysis.

The performance is brilliant on the part of the orchestra and adequate on the part of the singers. Unlike Richard Strauss, Stravinsky is not a great conductor as well as a great composer, but he knows exactly what he wants, and his tempos and phrasings are almost invariably different from those of the virtuoso conductors who try to make everything in his scores sound brilliant and exotic no matter how headlong the speed or exaggerated the effects. Pulcinella is a masterpiece that seems ever wittier and more ingenious with the passage of time. The scoring and harmonization alone are a miracle of deftness.
—R. S.

French Suites

BACH, J. S.: *Six French Suites*. Alexander Borovsky, pianist. (Vox PL 8192, \$11.90)***

ARTISTS who perform Bach's works for harpsichord, clavichord and other keyboard instruments on the modern piano usually take one of three courses in their interpretations. Some try to approximate the harpsichord or other instruments. They abjure the sustaining pedal, keep their contrapuntal lines very crisp, with sparing use of a finger legato, and adapt the phrasing to the style of the older instrument. At its best, this style can be admirable, but it is apt to be dry, pedantic, and overcautious. As Ernest Hutcheson very sensibly remarked in his book *The Literature of the Piano*: "Some strait-laced pedagogues have objected to the use of the pedal in the old music on the specious ground that the old instruments had no such thing as a damper pedal. Surely they forget that these instruments also had no dampers!" Even so notable an authority as Wanda Landowska advocates the discreet use of the pedal in performing Bach on the modern piano.

The second group of interpreters take a position between the extreme classicists and seekers after authenticity and the romantic Bach performers. In their tempos, touch, phrasing, and pedaling they keep the musical texture on the harpsichord in mind but think also in terms of the piano. The third group, the extreme romantics take no heed of the

Alexander Borovsky



music in its original guise. They play it sentimentally, with much pedal and lingering phrasing, often very fast, and they do not hesitate to thicken it and rearrange it according to their fancy. The most impressive interpreters of Bach on the piano I can call to mind offhand belong to the middle group: the late Artur Schnabel and Harold Samuel, and Edwin Fischer, Rudolf Serkin, Walter

KEY TO MECHANICAL RATINGS

****The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

*** Free from all obvious faults, differing only slightly from above.

** Average.

* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

Gieseking, and Rosalyn Tureck, to mention a few of the living.

It is to the middle group that Alexander Borovsky belongs, although he veers rather to the romantics than the classics in his choice of tempos in this recording. His playing is contrapuntally clear, expressive but not overemotionalized, and sensitive. It is not always the most searching imaginable, especially in the slow movements, his rhythm is sometimes a bit jerky and unsteady, but as a whole his performances are thoroughly musical and enjoyable. In this cool, almost impersonal, perusal of the works many listeners will find a refreshing contrast to more virtuosic or more subjective interpretations. The ornaments are clearly executed, if not always consistently in the various voices.
—R. S.

Coloratura Gallery

ROBERTA PETERS—YOUNGEST MEMBER OF A GREAT TRADITION. *Roberta Peters, soprano*. RCA Victor Orchestra, Renato Cellini conducting. And recordings by Luisa Tetrazzini (made in 1908); Amelita Galli-Curci (made in 1927); and Lily Pons (made in 1930). (RCA Victor LM 1786, \$5.72)***

THE idea of this album is to present a series of performances by celebrated singers illustrating the tradition of great singing from the past to the present. Whether it was quite fair to Miss Peters to present her in this framework at this stage in her career will remain a matter of personal opinion. At any rate, if one disregards all comparisons and takes her singing for what it is, one can admire her skill, her growing sense of style, and the improvement in the quality of her voice. Miss Peters made her debut at the Metropolitan Opera only four years ago, on Nov. 17, 1950, and she has established an enviable reputation since for versatility, dependability, and hard work. She has the attitude and the ideals that lead to high achievements in art. In this album she sings the following excerpts from operas: *Regnava nel silenzio*, from Act I of Donizetti's *Lucia di Lammermoor*; *Son vergin vezzosa*, from Act I of Bellini's *I Puritani*, and, from Act II of the same work, the arias of the mad scene, *Qui la voce sua soave*, and *Vien, diletto*, with a bit of recitative; the recitative, *L'anello mio*, and aria, *Ah! non credea mirarti*, and the aria, *Ah! non giunge*, from Act III of Bellini's *La Sonnambula*; and *O luce di quest'anima*, from Donizetti's *Linda di Chamounix*. This is a somewhat staggering assignment for any artist, and that Miss Peters fulfills it as well as she does is a credit to her intelligence and industry.

Tetrazzini sings the aria, *Je suis Titania*, from Thomas's *Mignon*, in Italian. Despite the ancient recording

technique, one gets a clear picture of her fabulous voice and virtuosity. Galli-Curci's performance of *Una voce poco fa*, from Rossini's *The Barber of Seville*, though not impeccable, is wonderfully brilliant and exciting; and Lily Pons's singing of the *Bell Song* from Delibes's *Lakmé*, brings back memories of her scintillating performances of it at the Metropolitan in seasons past.
—R. S.

Metropolitan Artists

MILANOV SINGS. *Zinka Milanov, soprano*. RCA Victor Orchestra, Renato Cellini conducting (RCA Victor LM 1777, \$5.72)***
CELEBRATED TENOR ARIAS. *Richard Tucker, tenor*. Metropolitan Opera Orchestra, Fausto Cleva and Emil Cooper conducting. (Columbia ML 4750, \$5.95)***

TWO of the Metropolitan Opera's leading artists are heard in standard arias. Miss Milanov sings *Suicidio*, from *La Gioconda*; *Ritorna Vincitor* and *O patria mia*, from *Aida*; *Tacea la notte placida* and *D'amor sull' ali rosee*, from *Il Trovatore*; *Voi lo sapete*, from *Cavalleria Rusticana* (assisted by Maragaret Roggero); excerpts from the *Convent Scene* of *La Forza del Destino* (assisted by Lubomir Vichegonov, bass, and the Robert Shaw Chorale); and, finally, *Pace, pace, mio Dio*, from the same opera. The operas represented have had Miss Milanov as leading exponent of the soprano roles at the Metropolitan in recent seasons. The voice is generally at its best in this recording, which is superlative indeed, and in spite of some vagaries of pitch the disk is something to treasure.

Mr. Tucker's arias come from *La Traviata*, *Andrea Chenier*, *L'Africana*, *Faust*, *L'Elisir d'Amore*, *La Bohème*, *Carmen*, *La Gioconda*, and *Un Ballo in Maschera*. As in Miss Milanov's case, the record was made in 1952 and 1953, and the voice sounds virtually flawless.
—R. A. E.

Mozart and Méhul

MOZART: *A Musical Joke*, K. 522. Chamber Orchestra of Radio Berlin, Matthieu Lange conducting.
MÉHUL: *Symphony No. 1*, in G minor. *Symphony Orchestra of Radio Berlin*, Rolf Kleinert conducting. (Urania URLP 7109, \$5.95)***

SON Amadeus was as fond of musical horseplay as was father Leopold, though he seldom indulged in it in actual composition. In K. 522, however, he did so with a vengeance. Originally for string quartet and two horns, it is a none-too-subtle commentary upon the clichés of the music of Mozart's time, the clumsiness of much of the writing and, apparently, the poor playing ability of a certain class of instrumentalists of the day. The joke consists of some execrable writing for the horns, augmented by bloopers and wrong notes; uninspired and incongruously constructed melodic lines for the strings (including a soaring, though disfigured, cadenza for violin ending in a dull thud, plucked); and, finally, a complete discordant shambles, in which everything collapses at the final cadence.

Better known, perhaps, as a composer of operas and ballets and as the nominal successor of Gluck, Méhul is encountered on the other side of this disk as a symphonist of no mean ability. This First Symphony is vigorous, well provided with musical ideas, and masterful in workmanship. In no sense programmatic, it nevertheless is expressive of dramatic thought and movement, as might be expected of a composer of Méhul's propensities. It remains a fresh, stirring, admirably constructed work, which merits more hearings than it gets these days.
—R. E.

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—R. E.

ERICA

Von Karajan Conducts B Minor Mass

BACH: Mass in B minor. *Chorus and Orchestra of the Vienna Gesellschaft der Musikfreunde, Herbert von Karajan conducting. Elisabeth Schwarzkopf, soprano; Marga Höffgen, contralto; Nicolai Gedda, tenor; Heinz Rehfuss, bass. (Angel: 3500-C, \$17.85)****

THIS is a recording of exceptional refinement, marked by impeccable musicianship on the part of all the participants and the most scrupulous attention to detail. The chorus—exhaustively trained, as it should be, since it is the principal element—offers one of the most expert performances of its difficult music it ever has been my privilege to hear. Every chorus worth its salt endeavors to give a good account of such matters as the great Sanctus and the Osanna, and the Gesellschaft singers do so brilliantly. But they bring the same distinction to all of their assignments. The clarity of their counterpoint and their musical understanding of it, as in the Kyrie, and the agility and the accuracy of their intonation in such florid work as the Cum sancto Spiritu are achievements of magnificent proportions.

The soloists, too, are in every respect equal to their considerable tasks. The staff side is perhaps most impressive, with such brilliant technicians as Elisabeth Schwarzkopf and Marga Höffgen. Singly and together, they make beautiful sounds, rendered the more satisfying by the fact that they are completely disciplined and true to the smallest figuration of the text. Messrs. Gedda and Rehfuss also are serious and well-routined artists, but Mr. Gedda's voice is not revealed here as of particularly seductive quality; and Mr. Rehfuss, who is considerably more baritone than bass, has a dry

and quickly-cut-off low F in his Et in spiritum sanctum.

Mr. von Karajan, happily, does not confuse dignity with ponderosity and tedium in his pacing of this music. His dynamic and rhythmic contrasts are sharp, but by no means to the point of eccentricity (the tempos are almost invariably traditional). Whether or not he was responsible for the training of the chorus, he automatically receives credit for its clean phrasing and general lucidity. Particularly effective use is made of the detached-note technique (not quite staccato) in singing such rapid sixteenth-note passages as occur in the Cum sancto Spiritu. No slurring or smearing is possible with this approach, and every note emerges in its proper value and intonation. The rhythmic propulsion also is enhanced and in this instance takes on almost a bouncy quality.

The recording, as such, is generally good, although balances are not always perfect and there sometimes is a want of definition between parts, both orchestral and choral. The solo parts, however, including those for the violin, are very carefully done.

—R. E.

BACH, J. S.: Mass in B minor. *Chorus and Orchestra of Radio Berlin, Fritz Lehmann conducting. Soloists: Gunthild Weber, Margherita de Landi, Helmut Krebs, Karl Wolfram. (Urania UR-RS 2-1, \$7.00)**** A serviceable recording of the great Mass, with competent performances by both chorus and orchestra. The soloists, too, are satisfactory if not particularly distinguished. There is a certain lack of clarity and balance when all of the forces are going at once.

—R. E.

Concertos

BRAMHS: Concerto No. 1, in D minor. *Clifford Curzon, pianist. Concertgebouw Orchestra, Eduard van Beinum conducting. (London: LL 850, \$5.95)**** As every concertgoer knows, Mr. Curzon is blessed with both the maturity and the expansiveness of style to treat such a concerto as this in the grand manner that works of its genre demand. Even the pensive Adagio is far from miniature in scale or feeling, and here, as everywhere else in the work, a "big" pianist is required to roll out the Brahmsian periods in their proper weight and grandeur. Having said this, there is no need to enlarge upon the technical mastery brought into play to make the thing manifest. Mr. van Beinum and the Amsterdam orchestra provide wholly admirable support.

—R. E.

BRAMHS: Piano Concerto No. 1, D minor. *Rudolf Serkin, pianist. Cleveland Orchestra, George Szell, conductor. (Columbia ML 4829, \$5.95)****

The Serkin-Szell recording brings together a pianist and conductor who are remarkably congenial in their ideas about Brahms, and the performance has a monumental grandeur about it that is in harmony with the spirit of the concerto. Mr. Serkin has played with greater warmth and range of lyric expression on other occasions, but his interpretation of the slow movement is noble, and his performance of the opening and closing movements electrifying. The very austerity of this performance will attract many listeners. There are many admirable recordings of the Brahms D minor Concerto, by Clifford Curzon, Solomon, and other eminent artists, including one by Mr. Serkin him-

self with the Pittsburgh Symphony under Fritz Reiner, but this one has its own appeal. Mr. Szell and his orchestra distinguish themselves in a superbly vital performance.

—R. S.

MOZART: Concerto No. 15, in B flat major, K. 450; Concerto No. 18, in B flat major, K. 456. *Ingrid Haebler, pianist. Pro Musica Symphony of Vienna, Hans Hollreiser conducting. (Vox PL 8300, \$5.95)****

To most record collectors I expect this will be their introduction to the pianism of the 25-year-old Viennese musician Ingrid Haebler. Some temerity is required on the part of the recording company, as well as the pianist herself, to undertake such great works already well traversed by older masters of the keyboard. But Miss Haebler gives a thoroughly creditable account of herself, particularly on the technical side. A product of the Vienna Academie, the Salzburg Mozarteum and the Geneva Conservatory, she was awarded the Lilli Lehman Medal of the International Foundation Mozarteum in 1949.

—R. E.

GRIEG: Piano Concerto in A minor. FALLA: Nights in the Gardens of Spain. *Guionar Novaes, pianist. Pro Musica Symphony, Vienna, Hans Swarowsky conducting. (Vox PL 8520, \$5.95)**** Each of these compositions is, in its own way, a "big" work for piano and heavily demanding of the performer. The Grieg concerto, now thrice-familiar and something of a warhorse, though seldom played these days in metropolitan centers, is nevertheless a difficult thing for even the finest pianist to render with complete digital accuracy and, at the same time,

to give a full discourse of its poetic lineaments. In the three Falla nocturnes, the piano functions more as a component of the orchestra than as an individual soloist. The technical and the interpretative demands still are considerable, and, as in the concerto, Miss Novaes demonstrates the supremacy of her command.

—R. E.

BEETHOVEN: Piano Concerto No. 1, in C, Op. 15. *Hugo Steurer, pianist. Radio Leipzig Orchestra, Gerhard Pflüger conducting. MENDELSSOHN: Piano Concerto No. 1, in G minor, Op. 25. Helmut Roloff, pianist. Radio Berlin Orchestra, Karl Rucht conducting. (Urania UR-RS 7-23, \$3.50)****

BRAMHS: Violin Concerto in D, Op. 77. *Gerhard Manke, violinist. Radio Leipzig Orchestra, Hermann Abendroth conducting. (Urania UR-RS 7-24, \$3.50)****

TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36. *Radio Leipzig Orchestra, Hermann Abendroth conducting. (Urania UR-RS 7-25)**** These three disks are the most recent in Urania's low-price category. They reveal no phenomenal talent on the part of the soloists, but the collaborative efforts in each case show discipline and understanding. The consumer must still make a choice between thoroughly respectable performances (such as these) at a bargain price, and outstanding or particularly informed performances (more of which are arriving on the market every month) at a listed cost that is nearly double. In price-war areas the question becomes academic.

—C. B.

More Brahms

BRAMHS: Symphony No. 2, D major. *Vienna Philharmonic, Carl Schuricht conducting. (London LL 867, \$5.95)***** Symphony No. 3, F major. *Vienna Philharmonic, Karl Böhm conducting. (London LL 857, \$5.95)****

VERY few masterworks of music are available in so many fine recordings as the Brahms symphonies. Toscanini, Walter, Furtwängler, van Beinum, Weingartner, Mengelberg, Szell, and other eminent Brahms interpreters are all represented in the catalogues with performances of one or more of the four. But London has no reason to hesitate to add these eloquent performances by the Vienna Philharmonic to the list.

Carl Schuricht is not in my opinion "one of the very greatest conductors of our day", as the ecstatic biographical note on the album has it, but he is a sound musician and a devoted Brahmsian, and the orchestra plays beautifully for him. I should reserve the adjective "great" for Karl Böhm, who conducts a magnificent performance of the Brahms Third Symphony. He contrives to bring out all of the moods of this work without overdramatizing it or sentimentalizing it. The tone is mellow, the aura that of great richness of feeling and nostalgia. Not even Bruno Walter lifts the Vienna Philharmonic to greater heights than it reaches in this memorable recording.

—R. S.

Tchaikovsky Quartet

TCHAIKOVSKY: String Quartet, E flat minor, Op. 30. *Richard Burgin and Leo Panasevich, violins; Joseph De Pasquale, viola; Samuel Mayes, cello. (Boston Records B-206, \$5.95)***** This is the first LP recording of Tchaikovsky's E flat minor String Quartet and believed to be the first recording of it outside of Russia. The four Boston Symphony artists play it beautifully, and their performance has been captured with amazing fidelity.

RECORDS/AUDIO

It is no secret that Tchaikovsky was not at his best in chamber music; he himself was more frank about this than many of his biographers and critics. But there is lovely music in this E flat minor Quartet, for all its lack of contrapuntal interest, formal looseness, and lightness of content; and the performance is extremely persuasive.

—R. S.

Paranov New Conductor of Brockton Orchestra

BROCKTON, MASS.—Moshe Paranov, director of the Julius Hartt Musical Foundation in Hartford, Conn., has been named musical director and conductor of the Brockton Orchestral Society, effective June 1, it is announced by Roy Tuttle, chairman of the orchestra's board of directors.

Rodney May, present musical director of the orchestra and supervisor of music in the Brockton public schools, will be associate conductor. Appointed to the new position of assistant conductor is Baltrando M. Brini, who will also continue as the concertmaster of the orchestra.

In addition to his new work in Brockton, Mr. Paranov will continue his regular duties as Hartt Foundation director, and as conductor of Hartt opera productions and the Hartt Symphony Orchestra. He will fulfill a number of guest conducting engagements previously accepted for next season.

Eugene Civic Association Concludes 1953-54 Series

EUGENE, ORE.—The 1953-54 series of the Eugene and University Civic Music Association included seven events. The association, of which Dr. George B. Hull is president, began its season with a reading of Benet's John Brown's Body, featuring Tyrone Power, Anne Baxter and Raymond Massey; Leonard Warren, Yehudi Menuhin, and Grant Johannesen, and the Vienna String Symphony gave programs; Igor Stravinsky conducted the Portland Symphony as guest in a program including his own works; Adele Addison and Lawrence Winters gave a joint recital; and the series closed on April 30 with a recital by Nadine Conner, soprano. This was the best season to date of the association, the membership of which now includes 4,500.

—G. E. GAYLORD



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Rome Conference Reveals Gains in Twelve-Tone Idiom

(Continued from page 3)

it was called, could hardly have sounded more impressive. They were: Music and Contemporary Society; Esthetics and Techniques; The Composer, the Interpreter, and the Public; Music and Politics; The Composer and the Critic; and The Future of Opera. Elaborate preparations had been made for the debates on these subjects, including the installation of simultaneous translation facilities, complete with translators, in the Sala Accademica, and the keynote speakers, moderators, and commentators had been carefully selected. But as the hours and days of talk wore on, it became evident that nobody had come to Rome with a pocketful of new ideas, and the state of music at the end was just about the same as it had been at the beginning.

There were, indeed, some articulate expressions of time-honored principles and theories, expositions of a few bizarre theories, and occasional sprinklings of wit, but none of these concealed the fact that musicians tend to be less impressive on the speaker's rostrum than in their natural habitats. The debates were of great value nonetheless, since they served to acquaint the members of the international musical fraternity with each other. Had horse-racing, fishing, or the high cost of living been the topics of discussion, the same purpose would have been served, and the forums would surely have been livelier, but there probably would have been complaints from conservative quarters.

Sixteen Musical Events

Without a doubt, the most striking aspect of the conference was provided by the quantity and variety of twelve-tone music performed in the sixteen musical events (fifteen concerts and one operatic double-bill) that crowded the eleven-day period. Approximately seventy twentieth-century works were given, and more than one-third of them had dodecaphonic characteristics. In terms of performance time, the atonal compositions enjoyed an even greater advantage than the numerical comparison would indicate, since many of them were of major-work proportions.

Such programming would not have seemed extraordinary for the Donaueschingen Festival, for example, where dodecaphonism seems to be the rule rather than the exception. Most of the composers and critics making up the advisory and executive committees responsible for the concerts in Rome, however, have not been known in the past for their friendliness to dodecaphonic principles or proponents. For this reason the programs they offered were not only surprising, but encouraging as well.

If this festival did nothing else, it demonstrated rather conclusively that the sharp lines of demarcation between the tonal and atonal camps are definitely disappearing. This would seem to be all to the good for music's sake, since both groups have made notable contributions to the musical speech of our century, and since there is no valid reason why an adherent of one should not avail himself of expressive advantages of the other if he finds them serviceable. The more broad-minded tonalists have begun to do just this, and last year they were joined by Igor Stravinsky who, with his new Septet, has dipped tentatively into twelve-tone waters, having been attracted to them by the music of Webern. This move has obviously put some of Stravinsky's more slavish

and fanatic idolators and imitators in an embarrassing position. Not yet ready to approach the sea of techniques they have been ignoring and condemning for so long, they are in danger of being left behind if they do not enter it, and, what is worse, of being left to flounder in it without protection if the master should suddenly change his mind and return to the strictly tonal shore.

The festival showed that dodecaphonism now embraces a large number of differing techniques capable of a wide variety of expression, and that those who continue to complain that all twelve-tone music sounds alike do so either through ignorance or prejudice. Easy demonstration of these facts could be provided by a program incorporating a few of the finest twelve-tone works given in Rome. The list might contain Weber's introspective Violin Concerto; Karl Amadeus Hartmann's propulsive Concerto, for piano, woodwinds, brass, and percussion; Harrison's lyrical Excerpt from Rapunzel, for soprano and chamber orchestra; and Riccardo Nielsen's jaunty Sonatina perbrevis, for piano.

It is, unfortunately, impossible even to enumerate, much less discuss, all of the compositions played in Rome. With few exceptions, commonly acknowledged modern masterpieces were not presented, since little purpose would have been served by the repetition of works already known to sophisticated musicians the world around. What amounted to international hearings were given instead to lesser-known pieces of established composers and to works of lesser-known composers whose reputations are as yet more or less localized. This sort of scheduling naturally led to the inclusion of a number of secondary composers whose contributions added only to the length of the concerts. It also led to the exclusion of a number of composers, including Frank Martin, Vaughan Williams, Martinu, Villa-Lobos, Walton, and Shostakovich, examples of whose music one might have expected to encounter.

In addition to being splendidly represented by the Weber and Harrison works, American music was further chronicled by Barber's Hermit Songs, Carter's String Quartet, Copland's Piano Quartet, Haieff's Three Baga-

telles and Lessard's Toccata (both for harpsichord), and Thomson's Three Orchestral Pictures.

No single performer had a greater personal success than Leontyne Price, whose beautiful interpretations of the Barber and Harrison pieces won her a real ovation. Joseph Fuchs's performance of the Weber Concerto was also distinguished for its musical perception and tonal persuasion. Sylvia Marlowe and Bernard Greenhouse made splendid showings in a joint recital in a salon of the Palazzo Pecci, and Miss Marlowe was soloist in the Falla Harpsichord Concerto and Riet's Partita, on another occasion. Carlos Surinach appeared as conductor in two concerts, as did Robert Craft, and Virgil Thomson conducted his own pieces. Samuel Barber accompanied Miss Price in the performance of his songs.

Fine Program under Scherchen

One of the most rewarding of all the concerts was that led by Hermann Scherchen, who guided the Scarlatti Orchestra of Naples confidently through a program of untold complexities. It began with Varèse's Octandre and ended with Webern's cantata Das Augenlicht (sung by the estimable choir of the Rome radio), having offered along the way Luigi Nono's Epitaph for Garcia Lorca, No. 2 (with Severino Gazzelloni as soloist); Luigi Dallapiccola's Canti greci, Cinque Frammenti di Saffo, Sex Carmina Alcaei, and Due Liriche di Anacreonte (all superbly sung by Magda Laszlo); and, as a rather exotic but not very impressive item in this company, Alan Rawsthorne's Piano Concerto (played by Frank Pelleg).

In an earlier concert, Hans Rosbaud earned honors for himself with telling interpretations of Goffredo Petrassi's Coro di morti, an intensely moving work for mixed chorus, three pianos, brasses, contrabass, and percussion, and the previously mentioned Hartmann piano concerto. Both the orchestra and chorus were those of the Rome radio, and lovely young Maria Bergman flashed through the solo part of the brilliant concerto as though it were child's play.

Another outstanding performance was that accorded Bartok's Cantata Profana by the orchestra and chorus of the Santa Cecilia Academy under the direction of Fernando Previtali. His program, given at the Teatro Argentina the day before the conference was formally opened, also included Roussel's Concerto for Small Orchestra and G. F. Malipiero's Elegia Capriccio. The first concert at Foro Italico began with Darius Milhaud's Fifth Symphony, conducted by the composer, which was followed by

Satie's Socrate, sung by Suzanne Danco under the direction of Victor Desarzens. The first Sala Accademica concert was played by the Scarlatti Orchestra, led by Franco Caracciolo, whose program included the late Fartein Valen's Pastorale and Carlos Chavez' Fifth Symphony.

Ferruccio Scaglia substituted for Igor Markevitch, who was ill, as the conductor of a program that included Hindemith's Concerto for Orchestra and an orchestral suite from Gottfried von Einem's opera Dantons Tod. Among the other conductors and performers appearing were Franz André, who led works by Boris Blacher and Arthur Honegger; Nino Antonellini, head of the Rome Radio Choir, who directed Francis Poulenc's Litanies à la Vierge Noire; Pietro Scarpini, who played piano pieces by Schönberg; the violinists Henrik Szering, André Gertler, and Theo Olof; Hugues Cuenod and Jacques de Menasse, who gave a recital at the Palazzo Pecci; and last, but far from least, Igor Stravinsky, who conducted a program of his music for the final concert.

Hans Werner Henze staged his own controversial opera Boulevard Solitude, which was paired with Vieri Tosatti's new, but impossibly old-fashioned and corny Il Sistema della Dolcezza, in an operatic bill given by the Rome Opera. Magda Laszlo, as Manon Lescaut in modern dress, was the glittering star of the Henze piece, which displeased some of the Italians in the opening-night audience so much that they made it almost impossible for those who were interested to hear what was going on. As fascinating and as brilliant an achievement as it is, Boulevard Solitude can not be labeled a success. The utter cynicism of the text seems hopelessly at odds with the music and the chi-chi décor, ballets, and staging desired by the composer; one is inclined to believe that young Mr. Henze would serve himself better if he were to divorce himself from all aspects of production.

Spanish Dancers In American Debut

Antonio and his Spanish Ballet, a company of 35, will be presented for the first time in the United States next season by S. Hurok. A Broadway engagement beginning in January will be followed by a national tour.

Organized by Antonio in Spain a year ago, the troupe has appeared at the Granada Festival, in Monte Carlo, Paris, and London, and is scheduled for a South American tour this year. The company features Rosita Segovia and Flora Albaicin. The scenery has been designed by Vicente Viudes and Roman Calatayud, who with Jose Caballero are credited with the costumes. An orchestra will be used in the performances.

Mr. Hurok has scheduled Sept. 21 as the opening date at the Metropolitan Opera House of the Old Vic's production of A Midsummer Night's Dream. A four-week run, during which the company will go to Philadelphia for performances Oct. 12 to 14, will precede engagements in other cities. The company of 65 is headed by Moira Shearer, Robert Helpmann, and Stanley Holloway.

Opera As Therapy Is Tested in Salt Lake City

SALT LAKE CITY.—The therapeutic value of opera was tested here when the Salt Lake City Opera Theatre presented a performance of La Bohème for mental patients at a local veterans hospital on March 25. The 164 patients who sat through the nearly three-hour long English version of the Puccini opera seemed to react with the enthusiasm of any operatic audience, calling for four curtain calls at the end. Carlos Alexander conducted.



CLUB MARKS ITS CENTENARY

Polyna Stoska, soprano, was guest artist in a concert by the Indianapolis Maennerchor, under the direction of Clarence Elbert, with Dorothy Munger as accompanist. The program was a feature of the hundredth anniversary celebration of the chorus, and was a return engagement for Miss Stoska, following her appearance with the group two years ago.

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Louisville Philharmonic Presents Opera Based on Mann Novel

Louisville
THE Transposed Heads, an opera in six scenes by Peggy Glanville-Hicks, was given its world premiere in Louisville on April 3, and repeated each Saturday throughout the month. It was the first opera commissioned by the Louisville Philharmonic Society under terms of its grant from the Rockefeller Foundation. The grant provides funds for two commissioned operas each year over a four-year period.

The premiere of The Transposed Heads was successful, the audience embracing it enthusiastically at the final curtain, and recalling singers, director, and composer to the stage repeatedly until the house lights went on.

Despite a libretto that allows for little action throughout the first third of the work, the opera is a colorful piece for the lyric stage. Miss Glanville-Hicks has written an unpretentious score that abounds in attractive melodies. She knows how to display the human voice to its best advantage, and the three leading roles are juicy ones. The fact that the setting of the opera is India gives the composer an opportunity to release a barrage of percussion instruments in her orchestra. These, along with the Eastern scale patterns she employs, give the entire work a pleasant, exotic glow.

The libretto for The Transposed Heads was extracted from Thomas Mann's novel of that name. The story goes something like this: Shridaman, a young Brahmin, and his low-caste friend Nanda, while resting in a forest glade, inadvertently witness the ritual bathing of Sita, a lovely maiden who comes to the river bank. Shridaman immediately becomes the victim of her voluptuousness, and Nanda agrees to woo and win her on his friend's behalf, according to Hindu custom. After a joyful wedding ceremony, the three embark on a journey. In a forest they come upon a ruined temple of Kali, and Shridaman leaves Sita and Nanda together while he enters to pray. It is then apparent that there is an unspoken love blossoming between the wife and the friend.

Double Suicide

Shridaman, inside the temple, is overcome with religious fervor as he contemplates the statue of Kali; momentarily hypnotized by her power, he offers himself as sacrifice, cutting off his own head with a sword. Nanda then enters the Temple, sees the disaster, blames his secret love for Sita as the cause, and follows suit, beheading himself beside his friend.

When Sita discovers the double tragedy, she also blames herself for her unfaithfulness of mind to her husband. As she prepares to hang herself, the voice of Kali is heard. After chiding Sita for her stupidity, the goddess instructs her to place the heads back on the bodies, promising all will again be as it was. In her flurry and fear, Sita places the husband's head upon the lover's body and vice versa. They rise up, irrevocably transposed, and who is now to say which is the husband, which the friend?

The rest of the opera deals with the solution of this problem, and ends with the three sacrificing themselves on a funeral pyre.

In using the same legend that Mann employed, Miss Glanville-Hicks is very faithful to her source. With the exception of a few connecting words

here and there, every line of the text originally appeared in the novel.

The beauty of Mann's style is thus preserved faithfully in the libretto. However, as Mann tells his story, he is much more concerned with the metaphysical aspects of the legend than he is with the dramatic possibilities inherent in such a tale. And in following him so closely, Miss Glanville-Hicks has produced a libretto that sometimes resists dramatic treatment.

The first two scenes are given over entirely to lengthy discourse between Nanda and Shridaman. While the vocal line is frequently quite lovely, the scenes are static to the point where staging them seems superfluous. Judicious cutting would perhaps enable the composer to get her opera off to a livelier beginning. The marriage of Sita and Shridaman is accompanied by choral music and a short ballet that are among the most enchanting passages of the score. With the temple scene, during which both Shridaman and Nanda behead themselves, the opera catches the imagination and justifies its presence on the stage. The scene is vivid, musically dramatic, and altogether intriguing.



Dick Duncan, Graphic Arts

Wedding scene from The Transposed Heads

Moritz Bomhard, who directed The Transposed Heads, did an admirable job of catching the mood of the opera in a performance that was not only spirited, but faithful to the score. Within the limitations of the libretto, he always kept the work alive and flowing. Physical details of the production such as the two beheadings, which took place in full view of the audience, were handled with wonderful ingenuity. Faced with a limited budget, Mr. Bomhard designed six uncluttered sets that were imaginatively executed and visually appealing.

Audrey Nossaman, Monas Harlan, and William Pickett created the roles of Sita, Shridaman, and Nanda. The three splendidly endowed singers invested their roles with a personal dignity that made their portrayals completely convincing. Virginia Guernsey was an entrancing figure in a brief solo dance during the wedding ceremony. The two speaking roles in the opera were performed by Dwight Anderson and Kenneth Archer.

—WILLIAM MOOTZ

Arthurian Oratorio Revived By Wagner Chorale in Los Angeles

Los Angeles
ELINOR Remick Warren's oratorio The Passing of King Arthur was sung by the Roger Wagner Chorale with orchestra accompaniment, under Mr. Wagner's direction, in Philharmonic Auditorium on April 2. The work had previously been heard here when the late Albert Coates conducted it in a pair of Los



Rothschild

Elinor Remick Warren with conductor Roger Wagner

Angeles Philharmonic concerts in 1940, with the Los Angeles Oratorio Society participating. Since then, the Intermezzo and other excerpts have been performed in concert and on the radio, including a hearing at the Hollywood Bowl under the baton of John Barbirolli.

As splendidly sung by the Wagner Chorale, the oratorio proved to be especially felicitous in its choral writing and orchestral coloring, and it gives expressive treatment to the Tennyson text. The solos were sung by

Robert Weede, baritone, and William Olvis, tenor. In the first half of the program Mr. Wagner conducted Handel's Water Music and Rimsky-Korsakoff's Russian Easter Overture.

Ernst Toch's new String Quartet No. 8, Op. 74, was given a premiere performance by the New Music Quartet in the final Coleman Chamber Concert of the season, in Pasadena Playhouse on April 25. For the first time in his career the composer has experimented with the twelve-tone row, but the results sound quite different from any other twelve-tone music, and the ingenuity with which twelve-tone rows have been combined in fugal form and in four-part writing on different contrapuntal levels may prove to be a milestone in the use of this device. But the interest is by no means confined to the technical aspects, for primarily Toch has written music of a wide variety of moods and consistent expressiveness. The work was superbly performed by the New Music Quartet.

Evenings on the Roof gave its annual California composers program on April 12, the most impressive item heard being a Sonata for piano by John Colman, of Long Beach. Other works programmed were Richard Hoffman's Duo in five movements, Robert Linn's String Quartet, Leonard Ratner's Sonata for violin and piano, Jerome Rosen's Sonata for clarinet and cello, and Benjamin Lees's Sonata for two pianos. In the Roof concert of April 5, Peter Jona Korn's Sonata for oboe and piano made an excellent impression, as played by Joseph Rizzo and Barbara Korn. Castelnuovo-Tedesco's Chorale with variations, for four horns, Op. 162, received an initial performance in the Roof concert of March 22, a program that also included Sessions' Second Sonata, played by Jeanne Shapiro. Peter Yates, founder of Evenings on the Roof, has withdrawn from the present organiza-

tion and taken the title with him. Concerts of the same type will be presented in the future under the auspices of the Southern California Chamber Music Society. Lawrence Morton will be the musical director.

Other events have included the Paganini Quartet, closing the Music Guild series in Wilshire Ebell Theatre, April 26; the Amadeus Quartet in the Music Guild series, April 7; a recital by Sanford Schonbach, viola, and Leonard Pennario, piano, for the benefit of the SC University Friends of Music scholarship fund, Bovard Auditorium, April 25; the Guild Opera Company's production of The Bartered Bride, directed by Carl Ebert, conducted by Wolfgang Martin, and sung by Phyllis Althoff, Grace-Lynne Martin, William Olvis, Desire Ligeti, William Vennard, Chris Lachona, Francis Barnes, Lee Madsen, and others, in eight performances in Shrine Auditorium April 1-10; a concert of compositions by Lewis Byron Duke, Assistance League Playhouse, April 13; Andres Segovia, Wilshire Ebell, March 29; Cornell University Men's Glee Club, March 29; Amiram Rigai, pianist, Wilshire Ebell, April 11; Adele Addison, soprano, Forum Theatre, April 4; Marais and Miranda, Philharmonic Auditorium, April 9; Knarig Andonian, dance concert, Wilshire Ebell, April 11; International Folk Dance Festival, Philharmonic Auditorium, April 10.

—ALBERT GOLDBERG

Waxman Schedules Los Angeles Festival

LOS ANGELES.—The eighth annual Los Angeles Music Festival will take place during the first week of June in Royce Hall on the campus of the University of California at Los Angeles. Four events are being planned by Franz Waxman, founder and musical director of the festival. Boyd Neel, English conductor, will make his West Coast podium debut in a guest appearance; Mr. Waxman will conduct the West Coast premiere of Stravinsky's Oedipus Rex; and Angna Enters will present her unique program, the Theatre of Angna Enters.

RECITALS

in new york

Dolores Layko, Pianist Town Hall, April 1 (Debut)

Dolores Layko revealed musical sensibility and agreeable tone in a program that had Beethoven's Sonata in D minor, Op. 31, No. 2, as its major work, and also included items by Bach, Scarlatti, Chopin, and Liszt. The young pianist's fine feeling for color was especially evident in Chopin's Nocturne in C sharp minor and Liszt's Hungarian Rhapsody No. 2. An adequate technician, she maneuvered around the keyboard with particular deftness in the Scarlatti-Tausig Capriccio in E major and the finale of the Beethoven sonata. There were memory slips, however, which made for disturbing interruptions in the musical continuity.

—A. B.

Three Choir Festival Temple Emanuel, April 2 and 3

The 1954 Three Choir Festival was "devoted to submerged masterworks of old" and to "salient song of today". Virtually an army of performers appeared in the opening concert, at 2:30 on April 2, which paid tribute to the Columbia University bicentenary. The Emanu-El Choir, conducted by Lazare Saminsky, sang works by Roy Harris, Edward Cone, Albert Weisser, George McKay, and Mr. Saminsky—all inspired by American poems—and Douglas Moore conducted the chorus in his Dedication. Several soloists sang excerpts from Glinka's Russian and Ludmilla and Meyerbeer's The Huguenots. Robert

Goldsand played piano solos by Szymanowski, Saminsky, and Theodore Chanler. Finally Alfred M. Greenfield conducted choirs from New York University and Emanu-El in his own The Earth Is the Lord's, and college songs. Robert Baker was organ soloist.

That night Herman Berlinski conducted the Emanu-El choir in his own Come and Greet the Princess Sabbath, and other choral works were sung.

On the morning of April 3, Mr. Baker conducted the choirs of the Fifth Avenue Presbyterian Church and Emanu-El in music by himself and Leo Sowerby. Music by Berlinski, Harvey Gaul, Harry Cooper-Smith, Frank van der Stucken, Miss Gideon, Bloch, and Frederick Jacobi were also among the choral numbers.

—W. F.

Marion Zarzeczna, Pianist Town Hall, April 4 (Debut)

Having studied with Mieczyslaw Horszowski, among others, Miss Zarzeczna was presented as the winner of the Leschetizky Award, and those attending included disciples of this master. The opening Bach Prelude and Fugue in G major, from The Well-Tempered Clavier, Book II, though efficiently performed, was done with a rather too mechanical approach. The Beethoven Sonata in E minor, Op. 90, was marred by some overdynamic and hard-toned playing in bravura passages, but the second movement was genuinely appealing in its warmth and sentiment. In Brahms's

Sonata in F minor, Op. 5, there was a gain in introspective glow, particularly in the two Andante movements. Here Miss Zarzeczna emerged as a player with an independent point of view, notable temperament and a large tone that was capable of beguiling coloring.

The second part included the Sonata Brevis by Tadeusz Kassern in its New York premiere, a work based on fifteenth- and sixteenth-century Polish carols, concisely written in a polytonal but not harmonically challenging idiom. Three Degas (Pictures of Ballet) by Constant Vaclain, American composer, revealed contrasts between gay celerity of movement, a rather morbid pathos, and a return to the former mood.

The final section of the recital presented the youthful pianist in her more virtuosic vein, including the Canzonetta Toscana all'Antica by Deschietzky. The Paganini-Liszt Etude No. 2, in E flat major, and Chopin's Scherzo in B minor, were negotiated with technical prowess.

—R. M. K.

Charlotte Sande, Pianist Carnegie Recital Hall, April 4 (Debut)

Charlotte Sande gave a debut recital which included the Partita in C minor by Bach, the G minor Ballade by Chopin, Etudes Symphoniques by Schumann, and pieces by Brahms and Debussy. Miss Sande's playing indicated pretty clearly that her technique would require a good deal of work before she could undertake with equanimity some of the more demanding works on her program. Nonetheless, the pianist seemed musical and intelligent, stylistically quite aware, and not without a certain interpretative flair.

—W. F.

William Simek, Violinist Town Hall, April 4

Winner of a prize at the International Music Festival in Vienna, Mr. Simek came to the United States in 1938 and has appeared here in concert and radio engagements. His program was ambitious and leaned heavily on Czech composers. The opening Bruch Concerto in G minor suffered from the lack of an orchestral accompaniment, though Fritz Kramer, the accompanist, provided a somewhat heavy-handed simulation of one on the piano. Mr. Simek's playing had stylistic knowledge, but his intonation was variable. The tone also shifted between warm and appealing quality to other less grateful sound. In Beethoven's F major Romance the feeling was appropriately romantic and the spirit was fairly well conveyed. The Brahms Sonata in A major, Op. 100, No. 2, was the substantial middle work on the program. After the intermission, Mr. Simek played Four Pieces, Op. 17, by Josef Suk, a mixed group including a Dream Fantasy by Frederick Dvornik (dedicated to the recitalist), Hubay's Zephyr, and the Novacek Perpetuum Mobile, with Wieniawski's Scherzo Tarentelle for a concluding whirlwind piece of playing.

—R. M. K.

Augusta Scheiber, Pianist Town Hall, April 5

Augusta Scheiber limited her program to three composers, playing Schubert's Allegro moderato in E major and Sonata in G major, Op. 78; Schumann's Scenes from Childhood, Op. 15; and Beethoven's 33 Variations on a Waltz by Diabelli, Op. 120. The inclusion of the monumental Beethoven variations alone would suffice to indicate the pianist's calibre as a musician, but she gave further evidence in the performance. For the amazing variety of abstract figuration in the work would baffle many a pianist, but in this interpreta-

tion all the variations made sense because Miss Scheiber obviously understood them. The Schumann sketches revealed another facet of the mature artist's gifts, as she colored their fluid patterns with skill and sensitivity.

—A. B.

Regina Price, Soprano Town Hall, April 7 (Debut)

For her debut recital this modest and personable young soprano chose an unusual program that included a group of arias by Vivaldi, five songs of Tchaikovsky, and Stravinsky's Pastorale.

The singer possessed a sweet, clear voice, rather limited in range and expressive control. In the Vivaldi and the opening Handel pieces, her singing sounded flaccid—an impression that a vibrato did nothing to dispel. Three songs by Schumann were done well, if without much color. It was not until after the intermission that Miss Price revealed her forte: in the Tchaikovsky songs, particularly the one translated as That Frightful Moment, she sang with a force and feeling, a capacity for both tonal and emotional projection, that were almost startling. Leo Taubman was the accompanist.

—F. M.

Felice Takakjian, Pianist Town Hall, April 10

Besides giving the premiere performance of Alan Hovhanness' Concerto No. 9, for piano and strings, Miss Takakjian was heard in Bach's Chromatic Fantasy and Fugue, Liszt's B minor Sonata, and in a Brahms group. Her playing of these was musically perceptive, technically brilliant, and, in soft passages, tonally pleasing. Her unbridled exuberance sometimes led her, in the closing pages of the Bach fugue and in the more vigorous passages of the Brahms E flat Rhapsody and Liszt Sonata, to tax the piano to the limit with results that were not always flattering to the ear. The pearly cadenzas in the Liszt, though, were rippled off lightly and with well-shaded tones.

For her performance of the concerto Miss Takakjian had the assistance of a string quintet composed of Gabriel Banat and Raymond Kunicki, violinists; Harold Coletta, violist; Alexander Kouguell, cellist; and Homer Mensch, bass player.

Hovhanness' work is in five short episodes—they could hardly be called movements—spanning eleven minutes of playing time. Elusive, tenuous, and as insubstantial as a moonbeam, this music, in its blend of Oriental and Western influences, exerts its own strange and exotic fascination. By scoring the piano part mostly in the extreme upper and lower registers, and by using tone clusters, the composer manages to suggest John Cage-like prepared-piano effects without resorting to the use of nuts, bolts and screws. Miss Takakjian brought the effects out deftly and with a sensitive feeling for their delicate plangencies. The string players, too, aided by a nod here and a gesture there from the composer-conductor, made the most of these shadowy and fleeting tonal impressions.

—R. K.

Marjorie Schloss, Soprano Town Hall, April 11, 5:30

Marjorie Schloss sang a recital comprising works by Robert Franz, Richard Strauss, Respighi, David Diamond, and Paul Nordhoff. The soprano's voice was pleasant and ample, edgy at the top, and rather short on coloristic variety. A slightly errant rhythmic sense and a style of phrasing that sometimes left the shape of a melodic member tentative were detachable, but on the whole her interpretations were literate enough. Jonathan Brice was the accompanist.

—W. F.

(Continued on page 25)

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ORCHESTRAS

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(Continued from page 15)

Byron Janis Soloist With Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy, conductor. Byron Janis, pianist. Carnegie Hall, April 6:

Symphony No. 3 (In one movement) Guillaume Landré
(First New York performance)
Concerto for Orchestra Bartok
Piano Concerto No. 2 Rachmaninoff

For their penultimate concert of the season here, Mr. Ormandy and the Philadelphia Orchestra presented a program of unusual interest. Not only were the featured works written since the turn of the century, but being elegiac in character they bore a certain kinship despite their differences in style.

Rachmaninoff's Second Concerto, composed in 1900, received at the hands of young Byron Janis a performance that was distinguished in every way. His tone was big without being noisy, the technical difficulties were surmounted with ease, and the playing lacked no end of fire and passion. This ever-popular piano concerto was not the only hit of the evening, for cheers and bravos recalled Mr. Ormandy to the podium time and again after a truly memorable and evocative performance of Bartok's powerful Concerto for Orchestra.

Impressive, too, both as to the work itself and the playing thereof, was the symphony by the 49-year-old Dutch composer, Guillaume Landré, who is also artistic manager of the Concertgebouw Orchestra of Amsterdam. He wrote this Third Symphony at the end of 1950 and the beginning of 1951 while one of his best friends was slowly wasting away from an incurable disease, and it is a memorial to that friend. Although it is in one movement, the symphony is divided into five clearly defined and contrasting sections. For all its austere and dirge-like character, the composer has, nevertheless, orchestrated it rather brilliantly making effective, though sparing, use of tambourine, xylophone and gongs for coloristic purposes. The principal thematic material, at first a mournful melody for cellos, is ingeniously worked out in an idiom sincere, forthright and convincing. The crushing and grinding dissonances—which never grated on the ears—and the overwhelming climaxes were movingly expressive of the senseless excruciating pain and suffering that mortal man is heir to. Rhythmic and harmonic complexities, too, exerted a powerful emotional appeal, as did the mocking gaiety of a scherzo-like section. The only apparent weakness in the score is that the composer builds up each section to an almost identical climax, a procedure that defeats its purpose. —R. K.

Boston Symphony Continues Berlioz Anniversary Observance

Boston Symphony, Charles Munch, conductor. Joseph De Pasquale, violist. Carnegie Hall, April 7:

Excerpts from The Damnation of Faust Berlioz
Symphony No. 1 Honegger
Harold in Italy Berlioz

Joseph De Pasquale's sensitive viola playing, Charles Munch's sharply exciting performance of the Rakoczy March from The Damnation of Faust, and Honegger's startling Symphony No. 1 made this concert of the Boston Symphony a scintillating occasion. The Honegger symphony, composed a good while ago, is a knockout. It is a strong, taut, astringent piece, full of crackling diatonic dissonance, and both sweet and snappy jazz evocations. It is also distinguished by a brave, slow tag to a presto finale that

might otherwise bring down the house. Mr. De Pasquale's reading of the solo viola part in Harold in Italy was possessed of a modesty and taste not always encountered in this music, and Mr. Munch was in absolutely top form the evening long. —W. F.

Bostonians Give Ibert Concerto With Doriot Anthony as Soloist

Boston Symphony, Charles Munch, conductor. Doriot Anthony, flutist. Carnegie Hall, April 10, 2:30:

Symphony No. 3, in G minor Roussel
Concerto for Flute and Orchestra Ibert
Symphony No. 2, in D major Brahms

Concluding their New York series for 1953-54, the Boston Symphony turned to a program that was two-thirds contemporary Gallic and one-third German Romantic. The first two works were good examples of the less profound type of excellent French workmanship, and were particularly suited to Mr. Munch's rhythmically energizing and—on this occasion—probing and intense style of interpretation.

The Roussel offers acerbic harmonies and bustling energy, alternating with some more obvious Romantic elements. The Adagio at moments seemed rather inflated for its conventional material. Among the most searing pages were the central section of the final Allegro con spirito, marked by freshness of orchestral coloring.

The Ibert Flute Concerto is a vivacious score, which contains a mixture of many stylistic ingredients, including some of modal or folklike suggestion, others resembling the syncopations of jazz. It had the novelty of presenting the orchestra's woman flutist as soloist. Miss Anthony, extremely able as well as attractive, succeeded in conveying a warm personal feeling and giving a softness of outline to the slow movement. The concerto for the most part called for animation and, in the final section, the negotiation of several cadenzas, which did not daunt the soloist's bravura capacities.

The final part of the concert, devoted to the Brahms Second, was a further example of Mr. Munch's skill in evoking climaxes and planning striking contrasts. —R. M. K.

Stuttgart Chamber Orchestra Town Hall, April 11, 3:00

The Stuttgart Chamber Orchestra, which had made its New York debut

Irving Newman



earlier in the season, returned for this concert before going back to Germany after its American tour. Karl Muenchinger, its conductor, had chosen a delectable program made up of the chaconne from Gluck's opera Paris and Helen, which was performed in Town Hall for the first time in America on Jan. 15 by the American Chamber Opera Society; a Concertino in F minor by Pergolesi, in an arrangement by Sam Franko; Beethoven's Grosse Fuge, Op. 133; and two Mozart works, the Divertimento in D major, K. 136, and Eine kleine Nachtmusik, K. 525.

I had not heard this orchestra before, except in recordings, and it fully confirmed the profound impression made by them. The ensemble is well high perfect; the tone is beautifully colored and inflected, yet never at the expense of line or style; and every member of the group plays like a mature artist, young as most of them are. The harmonically and contrapuntally fascinating Pergolesi music was performed with the utmost finish and eloquence; and Beethoven's mighty fugue was interpreted with a rare combination of smoothness and expressive power. —R. S.

Hillis Gives Premiere Of Opera by Rameau

The Concert Choir and Concert Choir Orchestra, with soloists, Margaret Hillis, conductor. Town Hall, April 11:

Hippolyte et Aricie, Opera in Prologue and Three Acts (In concert form) Rameau
(First American performance)

Over two centuries ago, on Oct. 1, 1733, Jean-Philippe Rameau made his first resounding success in opera with the premiere of his Hippolyte et Aricie, in the theatre of the Académie Royale de Musique, at the Palais-Royal in Paris. And when Margaret Hillis conducted the American premiere of this work, on April 11, 1954, it was easy to see why the work had made musical history, for it abounds in marvelous tone-painting, superb choruses, expert dramatic writing for voice, and most of the elements that go into great opera. It does not contain a wealth of memorable arias for solo voice, and the libretto by the Abbé Simon-Joseph de Pellegrin is scarcely a masterpiece of dramatic construction, but these drawbacks in no way invalidate the genius that is apparent in the music. Much of Hippolyte et Aricie is as fine as anything we hear on our operatic stages today, notably the exquisite pastoral scene at the close, which is curiously anticipatory of the mad scene and the lament from Stravinsky's The Rake's Progress in its instrumental coloring. (Continued on page 24)

MARKING TOUR'S END

Celebrating the successful conclusion of the second Gershwin Festival tour, the producer Howard Lanin, standing right, greets Mrs. Leopold Godowsky, the former Frances Gershwin. To the left are Mario Braggiotti and Jesus Maria Sanroma (seated), pianists who shared tour programs as soloists

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(Continued from page 23)

and harmonic daring, although Rameau is writing of idyllic happiness and Stravinsky is writing of deepest tragedy.

In many ways, Hippolyte et Aricie is astoundingly modern in feeling, largely because Rameau followed French tradition. As Abram Loft put it in his extensive program note, which was accompanied by the libretto and an English translation: "... it was soon recognized that, though in lavish detail and amount of music Rameau might be yielding even to the influence of contemporary Italian opera seria, he was still guiding himself by the traditions of Lully. Rameau's recitative and aria intertwine with each other and follow the smallest details of text, situation, and character. Vocal display for its own sake is severely limited. Choruses and vocal ensembles... are used for dramatic effect; even the decorative scenes of dance and song are used for the double purpose of giving relief from the mounting tension of the drama and also of providing supplementary mood and atmosphere. Above all, the orchestra is ever at hand to reveal, reflect, interpret the plot."

Plot Inspires Composer

And the plot of this opera abounds in situations that any composer would rejoice in. The Prologue, in the Forest of Erymanthe, informs us that Diana will protect the hapless lovers, Hippolytus, son of Theseus, and Aricia. In Act I, in the Temple of Diana, Aricia confesses her love for the prince, only to be overheard opportunely by him, so that he too can confess his passion for her. Phaedra, wife of Theseus, who is anxious to get Aricia out of the way, because she herself loves her stepson, enters the temple and congratulates Aricia on dedicating herself to chaste Diana. When she learns that Aricia is too disturbed by her love for Hippolytus to be acceptable to Diana, she is furious, and sings a magnificent aria with sweeping string-passages in the accompaniment that must have inspired many listeners. Just then, Arcas enters and informs her that Theseus, heartbroken by the death of his friend Pirithous, has descended into Hades, with the aid of his father, Neptune, to find his friend.

In a scene at the Entrance to Hell, Pluto, with his attendants, rages against Theseus and orders tortures prepared for him. Theseus is informed that Death alone can join him to his friend, and the Fates declare that the supreme will of Destiny alone can cut the thread of his existence. He then begs to be allowed to return to life, and after Mercury has interceded for him, Pluto yields. The Fates warn Theseus: "Tu quittes l'empire infernal, pour trouver les enfers chez toi." ("You leave the infernal empire, to find Hell in your own house.")

Act II opens with another powerful soliloquy of Phaedra, in which she bursts out: "Cruel Mother of Love, your vengeance destroyed my deeply guilty family. Will you not abandon it? Ah! may Phaedra at least find favor in your eyes. I shall no longer reproach you, if Hippolytus is sensible of my desire. My love fills me with horror; but my crime is yours. You must end your inflexible ways." At first, Hippolytus thinks that Phaedra will bless his love

for Aricia, if he allows her son to reign. But soon he realizes her guilty passion for him. She pleads with him to kill her, or allow her to kill herself. Theseus appears, and misinterprets the scene, blaming his son. He laments his sorrow in another tremendous soliloquy that proves how effectively Rameau could write for solo voice, despite what the history books say.

In a scene in the Forest Consecrated to Diana, Hippolytus bewails his banishment and his undeserved disgrace. Aricia fears the wrath of Phaedra if he leaves her. But when he asks her to follow him, she warns him of the anger of Diana. But he reassures her: "Diana is favorable to innocent desires." The two lovers appeal to the goddess. A stirring hunting chorus follows, in which the followers of Diana chide them and urge them to prepare for the chase. This is one of the most beautiful passages in the opera. It is followed by another unforgettable episode. Suddenly the winds begin to rage; the sea is churned up; and a monster emerges. Hippolytus advances and disappears into a fiery cloud. Aricia is in despair. Rameau paints the scene with the orchestral color and harmonic boldness of an eighteenth-century Richard Strauss.

Phaedra appears on the scene and is told that Hippolytus is dead. She is stricken with remorse, and asks the gods to spare her until she can confess her crime to Theseus. Act III opens with another soliloquy of Theseus, in which he bitterly repents his injustice to his son and determines to kill himself. His father, Neptune, stops him and tells him that Hippolytus is not dead; Diana has saved him. Theseus rejoices and wishes to be reunited with his son, but he learns that he is to be punished by never seeing him again. In the lovely pastoral finale, in the Forest of Aricia, the lovers are reunited, and Diana reassures them that their ordeals are finished. A shepherdess sings an enchanting air with two flutes and solo violin obbligato: "Amorous nightingales, answer to our voices with the softness of your warblings." The chorus closes the opera with a hymn of praise to Diana.

Challenge to Performers

The reader will perceive that Hippolyte et Aricie is a challenge to every artist in the cast, as well as to the orchestra, the conductor, and the producer. Miss Hillis conducted the work with noteworthy artistry. Her perception of the style was clear; her beat was vigorous, but sensitive on occasion; her tempos were judiciously chosen; and she had trained the chorus and orchestra thoroughly. In fact, the singing of the chorus and of those soloists who were members of the chorus was far better than that of all the principals with the exception of Mariquita Moll, who looked stunning and sang very well, in the heroic role of Phaedra. Unlike most of her colleagues in leading roles, Miss Moll had obviously worked on her French diction so that one could understand what she sang and not shudder at her accent. Hers was an excellent performance.

The most beautiful singing of the evening was that of Gretchen Rhoads, as the Shepherdess who sings the pastoral air at the end of the opera (when, unfortunately, most of the music critics for the morning dailies had departed). Her voice was lovely in quality; the coloratura aspects of the aria had no difficulties for her; and her phrasing was a constant delight. We should hear more of this gifted artist. Jeanette Scovotti, who



H. Ernest Klay

RARE VIOLIN COMES HOME

Roman Totenberg, right, shows his Ames Stradivarius to Edgar Alderwick, conductor of the Utica Symphony, with which the violinist was soloist. The violin was originally in the collection of Leslie Brown, of Utica

was heard as a sailor, a huntress, and a priestess, was fresh and appealing. Helen George, as Aricia, performed with dramatic intensity; but a persistent tremolo and inaccuracies of pitch marred the effect of her singing. Diane Griffith, as Diane; Suzanne Derian, as Amor; and Gloria Sylvia, as Oenone, sang vigorously, if not with too much refinement; and Julie Chappuis, as the High Priestess, was imposing if not invariably smooth of voice, in her few measures.

Of the male wing of the cast, the report cannot be enthusiastic. Neither in vocalization, French diction, musical style, or dramatic treatment were these performances satisfactory. As Hippolytus, John McCollum sang far more accurately and smoothly than his colleagues. Richard Torigi, as Theseus, forced and abused what sounded like a good natural voice into displeasing sounds most of the evening. He used swelling effects in almost every phrase that reminded me of the old-fashioned motion-picture-house organs. With more discretion and better technique, Mr. Torigi might have done something effective with his enviable role. The others were Carlos Sherman, as Pluto; Walter Born, as Tisiphone; Grant Williams, as Arcas; Ira Schantz, as Mercury; and Arthur Burrows, as Neptune.

But, despite certain inadequacies of casting, this performance was a notable achievement; it taught us an excellent lesson in the history of opera, besides reminding us of the genius of Rameau. Miss Hillis and her colleagues were recalled many times by the delighted audience that filled the hall.

—R. S.

Chamber Opera Presents Two Works by Purcell

American Chamber Opera Society, Arnold U. Gamson, conductor. Concert Choir, Margaret Hillis, director. Vocal soloists. Town Hall, April 12:

PURCELL PROGRAM
The Witch of Endor: Dido and Aeneas

The American Chamber Opera Society, which has become an indispensable part of New York's musical life, brought its current season to a memorable close with two Purcell masterpieces. The performances were of a quality to make the audience feel to the full the incredible genius of Henry Purcell. Not Handel himself could have packed more meaning into a small space with the simplest of means than Purcell did in the cantata The Witch of Endor; and the opera Dido and Aeneas, composed, unbelievable as it invariably seems, for

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RECITALS

in new york

(Continued from page 22)

Contemporary Swiss Music Carnegie Recital Hall, April 12

The Swiss Music Library, which is under the direction of Marguerite Staehelin, presented this program of contemporary Swiss chamber music. Among the performers were Elsa Cavelti, contralto; Artur Balsam, pianist and Samuel Baron, conductor and flutist. All were splendid, and, in general, they offered uncommonly stylish and convincing performances of unfamiliar works.

The music was, for the most part, pleasant, well made, and undistinguished. Honegger's Rhapsodie for Two Flutes, Clarinet and Piano is not especially characteristic of this composer's style. Willy Burkhard's Serenade for Eight Solo Instruments is a neo-impressionistic piece, a bit on the long side, with much of the manner of high-class film background music. Frank Martin's Six Monologues from Jedermann, for voice and piano, are humorless, rhetorical, and gloomy; however, for those who fancy this sort of expression, Martin's handling of it is top notch—effective and master-craftsmanlike.

Robert Oboussier's Fantasia for Piano was the weakest piece of the program—long, improvisatory, violently romantic, and amorphous. Franz Tschäusser, the "baby" of the program (b. 1924), was represented by a Cassation for Nine Instruments. To point to this music's far-too-obvious derivations (Stravinsky, Poulenc, Françaix, et al.) is not to deny its spruce, scrubbed texture; its easy musicality; and its rewarding, if obvious, charm. All the works, save the Honeggers, were being heard in New York for the first time.

—W. F.

Gordon Manley, Pianist Town Hall, April 13

It was surprising to note that Gordon Manley's program, containing a transcription of Vivaldi's Concerto Grosso in D minor, Mozart's A major Sonata (K. 331), two short pieces by Charles Ives, Debussy's Pour le Piano, and Schubert's Wanderer Fantasia, presented no startling technical obstacles. It was surprising because even in these works the pianist appeared to be unsure of himself and unable to divide his attention between what his fingers were doing and the expressive values of the music he was playing. He seemed to be more at home, stylistically, in his performance of Ives's The Anti-Abolitionist Riots and Some South-paw Pitching, both refreshing items in an otherwise conventional list. The other works emerged pretty much by rote.

—C. B.

David Tudor, Pianist Carl Fischer Hall, April 14

David Tudor's program included two works by John Cage—"4' 33" (first New York performance) and Music of Changes—Earle Brown's 25 Pages (first performance), and Christian Wolff's For Piano II (first New York performance).

"4' 33" is a three-movement work in which the pianist separates three periods of silence—thirty seconds, two minutes and 23 seconds, and one minute and forty seconds in duration—by lowering and raising the wooden panel that closes over the instrument's keys.

Cage's second work is an extended piece in which the piano is strummed, swatted, banged at—everything but kicked. There is also considerable employment of the keys along more conventional lines and in the style

Maggie Teyte



now current with this school of composers (the pings-and-silences school, you might call it). Music of Changes managed to hold the attention to a surprising degree; it is paced with both dramatic effect and a shrewd sense of climax. It was anything but dull, although it could very possibly have been shorter.

The other music on the program sounded to this reviewer very much the same, only by composers very much less gifted.

—W. F.

Virgilio Pade Dueno, Pianist Town Hall, April 14

The Puerto Rican pianist, who has appeared in two previous New York recitals, gave a substantial program made up of Beethoven's Sonata in A flat, Op. 26; Prokofiev's Sonata No. 6; and the twelve etudes that make up Chopin's Op. 25. Mr. Dueno had considerable technical facility and like many present-day performers was inclined towards a light and sometimes percussive style. Unfortunately, he had chosen works of considerable dimensions that needed a feeling for structure and proportion. He did not exhibit this, except at rare intervals—as in some of the wry, pert passages of the Prokofiev. Nevertheless, his graceful performance of some passages indicated a fluent command of the keyboard.

—R. M. K.

Schnabel Memorial Concert Town Hall, April 17

Dame Myra Hess joined the Juilliard Quartet in this concert presented under the auspices of the Artur Schnabel Memorial Committee. The program, which featured the American premiere of Schnabel's String Quartet No. 1, included Mozart's Quartet in D (K. 575), the Beethoven A flat Sonata, Op. 110, and Brahms's Quintet in F minor, Op. 34. The Schnabel quartet, dated 1918, was written prior to the late pianist-composer's excursions into atonalism. Miss Hess was heard in Beethoven's Op. 110 earlier this season, but repeated it in this program at popular request.

—N. P.

Maggie Teyte, Soprano Town Hall, April 22

The only recital in this country this season by the noted British soprano drew a capacity audience. It started with an informal note as Miss Teyte, looking vital and slim, announced that she would give Berlioz' Absence as her first number "in memory of my first appearance on the Telephone Hour". She had sung this rapt lyric air with beauty of sustained high pi-anissimo quality many a time since then in American recitals. As the recital progressed, her singing again held its familiar ability to convey mood and to cast a spell upon listeners.

The program included the Letter Air from Massenet's Werther; L'Amour de Moi, arranged by Tier-sot; a Vielle Chanson de Chasse, adapted by Richard Manning—after which Miss Teyte called inquiringly into the house, "Richard, where are you?" There were also an eighteenth-

century Offrande adapted by de Sévèrac; L'Heureux Vagabond, by Bruneau, and the Air of the Femme-Médecin from Gluck's L'Ile de Merlin. The later groups included two Debussy works, Fêtes Galantes—second series—and Trois Chansons de Bilitis (of which La Chevelure was particularly effective); Le Colibri by Chausson; the mystical L'Intruse by Février; the Dimanche d'Avril, by

Poldowski; Le Manoir de Rosamonde and a consummately sung L'Invitation au Voyage, by Duparc.

A great deal could be written about her interpretations, but the matter can be summed up by saying that she interpreted the French art song with such understanding, naturalness and variety of expression that one was not aware of its being a rather special

(Continued on page 30)

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Jose Greco and Group Launch New York Season

Jose Greco, in brilliant form, returned to the Broadway Theatre for a New York season, beginning on April 26, bringing with him two newcomers from Spain who are both wonderful dancers and unspoiled personalities. Called Los Gitanillos de Bronce (The Bronze Gypsies), they are Jose Mancilla and Margarita Zurita, who were discovered by Mr. Greco in Spain in a juvenile revue. They were appearing with another boy, as a trio, but the Spanish military service claimed him, so that Mr. Greco brought them as a duo. Mr. Mancilla is very boyish in appearance, and slender as a sapling, but he has the steely back, the lightning speed, the passionate rhythm, and the fiery pride of a mature dancer. His Flamenco singing is enough in itself to make a trip to the theatre worthwhile, for it is completely spontaneous in effect and savagely intense. Miss Zurita dances excitingly with him and is an admirable foil for his more flamboyant and theatrical personality. Both of these young artists are at present completely free from the audience-consciousness and slick mannerisms that beset so many Spanish dancers and musicians. Let us hope that they will remain so. Mr. Greco has given them plentiful opportunities in his program.

Also in the company were the charming Nila Amparo and Lola de Ronda; the electrifying Juanele Maya and Salome de Cordoba; Luis Olivares, Tina Velez, Malena Vargas, Julio Torres, Angel Soler, and Antonio Jimenez, all of whom performed dashing. The guitarists were Ricardo Blasco, and Miguel Garcia; Chini de Triana again sang Flamenco songs; and Pablo Miquel was the able and hard-working pianist.

Mr. Greco was delightful as the peasant boy in the Danza Castellana, and he was, if anything, more incandescent than before as the horseman in El Cortijo and in his solo Farruca in the final Rincon Flamenco. Lola de Ronda's solo, Cordoba, was especially welcome in a program that veered a bit too much to the fast-moving and popular. The program was too generous, and a brief wait between numbers would have been welcome, for the dancing was always vital and therefore demanding of full attention.

—R. S.

New Dance Group Series Includes Premieres

The New Dance Group opened its second annual concert series of the YM & YWHA, in Kaufmann Auditorium on March 3. Two premieres were Eve Gentry's Epitaph, and Celebration, based on folksongs of Israel, by Sophie Maslow. The program also contained Miss Maslow's Folksay; Daniel Nagrin in his John Brown (to music by Genevieve Pitot); The Devil in Massachusetts, by Mary Anthony and her group (with a score by Cameron McCosh); Nocturne, by Donald McKayle (music by Moon Dog); and Strange Hero, by Daniel Nagrin (Kenton-Rugolo), performed by himself.

Miss Gentry's Epitaph, portraying the excerpt from Edgar Lee Masters' Spoon River Anthology about "Mabel Thompson—aged 40", who withered away but never told her love, began as a solo dance without music but presently launched into a recording of an atonal score by Alban Berg. It is a poignant portrait, but one a trifle monotonous in its writhing patterns and without too great a sense of climax or contrast. The buoyant Israel songs and dancers in the vital

work by Miss Maslow, with Hillel and Aviva as the singers, offered authentic material, compellingly performed by this dancer's group.

In Folksay, William Bales, Miss Maslow, and the same dancers were again applauded for a homespun and often touching performance. Tony Kraber and Earl Robinson were the effective singers for this work.

Mr. Nagrin scored particularly with his powerful portrait of John Brown, including words spoken by himself. The Devil in Massachusetts, on the familiar theme of Puritanism vs. natural impulses, was a carefully composed and seriously performed work by Miss Anthony, John Fealy, Louanna Gardner, and group.

On March 31, the program contained two novelties: Mark Anthony's The Women of Troy; and Anna Sokolow's Lyric Suite. The other works

were Sophie Maslow's Manhattan Transfer; Marion Scott's The Afflicted Children; and Donald McKayle's Games. Joseph Gifford's Voyages had its premiere on the April 1 program, which also included Daniel Nagrin's John Brown; Mr. Nagrin's Strange American Hero; and Miss Maslow's The Village I Knew. On Saturday, April 3, the program was made up of Hadassah's Maha Shakti; Miss Maslow's Celebration; Miss Sokolow's Lyric Suite; and Mr. McKayle's Nocturne, and Games. The novelty of the matinee on April 4 was Anneliese Widman's Suite, on a program including Miss Maslow's Manhattan Transfer, and Folksay; Alvin Schulman's Sam Hall; Hadassah's Fable, and Maha Shakti. The evening program consisted of Manhattan Transfer; Devil in Massachusetts; Lyric Suite; Nocturne; and Celebration.

—R. M. K.

Frankel and Ryder Kaufmann Auditorium, April 26

Emily Frankel and Mark Ryder were presented in this duo recital by the 92nd Street YM & YWHA Dance Center. Among the works seen were: Duet, to a Prelude in B minor by Bach; The Ballad of the False Lady

(done by Miss Frankel to an Old English Ballad sung offstage); Play in Four Times, to what was described as "a medley of contemporary American music"; and Haunted Moments, "a nightmare of people and sounds", with some highly original offstage sounds ranging from the seeping of water to the ringing of a cash register. The second half ranged from And Jacob Loved Rachel, to Bloch's Baal Shem; and Rejoice, O Maiden, arranged to three Preludes by Bach; to Biography of Fear, "about love and fear of death", accompanied by air raid sirens and jazz; and Whirligig, a suite of "imaginary dances from imaginary lands", to various folk pieces.

The program seemed stronger on the conceptual side than in terms of actual dance movement. There was amusing satire in the Play in Four Times, tracing the growth of a youth from a football hero and rounder to a faithful father imbuing his son with pompous "wisdom". Miss Frankel mimed the roles of mother, flirt, wife and child with versatility in the four episodes, while Mr. Ryder bounded athletically through the various sequences, showing a likable solemnity and gusto.

—R. M. K.

Obituaries

PHILIP GREELEY CLAPP

IOWA CITY.—Philip Greeley Clapp, 65, composer, conductor, pianist, and educator, who retired in March as head of the State University of Iowa music department, died here on April 9. Mr. Clapp came to the university in 1919 from the faculty of Dartmouth College, where he was director of music. He headed the Iowa department for nearly 35 years.

Mr. Clapp's achievements at Iowa included the development of graduate study in music and the advancement of the university symphony, which under his baton from 1936, led Olin Downes of the New York Times to describe it as "the best we have thus far heard anywhere in the country". Mr. Clapp was active as a composer up to the time of his death. His works include twelve symphonies and many chamber works. His Symphony No. 8 was performed by the New York Philharmonic-Symphony in February, 1948. He also wrote two operas, The Taming of the Shrew (1948) and The Flaming Brand (1950).

FRITZI SCHEFF

Fritzi Scheff, 74, soprano, who sang in grand opera in her early life and later starred in many operettas, died in her New York home on April 8. She was born in Vienna, her mother being Hortense Scheff, who had sung at the Vienna Opera and who gave her her first music instruction. Miss Scheff studied at the Hoch Conservatory in Frankfurt, making her debut there as Juliette in 1897. She then appeared at the Munich Opera in the title role of Flotow's Martha.

In 1900 Maurice Grau engaged Miss Scheff for the Metropolitan Opera, where she sang for three seasons, making her debut as Marzelline in Fidelio on Dec. 28 of that year. Other roles in which she was heard were Musetta, Helmwige in Die Walküre, Zerlina in Don Giovanni, Urbain in Les Huguenots, Micaela, Elsa, Cherubino, Nedda, Papagena, and Asa in Paderewski's Manru. She then turned to musical comedy, bowing in Victor Herbert's Babette in 1903-04.

Her greatest success was won as Fifi in Herbert's Mlle. Modiste (1906), which she sang during a long

run and revived with success in 1913 and again in 1929. She sang Mitzi in The Love Wager on tour in 1912-13, and in later years she appeared in vaudeville and in various dramatic roles.

ARTHUR FICKENSCHER

SAN FRANCISCO.—Arthur Fickensch, 83, composer, pianist, and organist, died here on April 15. A native of Aurora, Ill., he studied in Chicago and was graduated from the Munich Royal Conservatory. After touring as concert pianist and accompanist, he taught at West Coast schools and maintained studios at various times in New York and Berlin. From 1920 to 1941 he was head of the department of music at the University of Virginia. Mr. Fickensch invented an instrument, called the Polytone, for achieving a "pure scale" in keyboard playing. His works include scores for organ, orchestra, chorus, and chamber ensembles.

TORSTEN RALF

STOCKHOLM.—Torsten Ralf, Swedish tenor, who sang many of the Wagner roles and other heroic parts, died here on April 27 at the age of 53.

Mr. Ralf received his early training at the Royal Academy in Stockholm and in Germany. He sang widely in Europe, including Covent Garden, Vienna, Prague, Budapest, and elsewhere, and was the first new European artist to be engaged by the Metropolitan Opera after the end of World War II, making his debut there as Lohengrin at the opening of the 1945 season. Other roles in which he was heard with this company were Tannhäuser, Walther, Siegmund, Parsifal, Radames, and Otello. Mr. Ralf returned to Sweden in 1947 and had been heard with the Stockholm opera and in other European cities in recent years.

CHARLES G. OELHEIM

BUFFALO, N. Y.—Charles G. Oelheim, 78, father of Helen Oelheim, mezzo-soprano, formerly of the Metropolitan Opera, was fatally injured on April 26, when he was struck by a truck.

H. LAWRENCE FREEMAN

H. Lawrence Freeman, 84, opera composer and a winner of the Harmon Medal for distinguished service in music, died at his home in New York on March 24. He was born in Cleveland and was a student of Johann Beck, a former conductor of orchestras in Cleveland. He conducted a concert performance of his first operatic work, The Martyr, at Carnegie Hall in 1947 with members of the Negro Grand Opera Company. In addition to a dozen other operas, including The Octaroon, The Prophecy, and Zuluki, Mr. Freeman also composed a symphonic poem, The Slave, and Zulo King, a ballet. During his forty years as a resident of New York City, he conducted several theatre orchestras and opera companies. Surviving are his wife, Mrs. Carlotta Freeman, and a son, Valdo L.

ERNEST WAGNER

OCEANSIDE, L. I.—Ernest Wagner, 77, a former piccolo and flute player with the New York Philharmonic-Symphony, died here on March 4. A native of Chicago, Mr. Wagner joined the Theodore Thomas Orchestra at the age of seventeen and later toured with Nellie Melba as an assisting artist. He was engaged to play with the New York Philharmonic in 1900, remaining with that orchestra and its successor, the Philharmonic-Symphony, for 44 years. Mr. Wagner was also the author of a now standard text, Foundations of Flute Playing, as well as a set of etudes for flute. He is survived by his wife, the former Alice Shearer, and a brother, Frank, of St. Louis.

WILLY FERRERO

ROME.—Willy Ferrero, 47, American conductor and composer, whose professional career centered in Europe, died here on March 24. Born in Portland, Me., Mr. Ferrero was raised in Italy and France, making his debut as a conductor with the orchestra of the Folies Bergère in Paris at the age of four. A conductor at La Scala and at the Augusteo in Rome at nineteen, he led orchestras in virtually all major European cities during his lifetime. He was also the composer of a number of orchestral and chamber works.



THREE VIEWS OF THE AMERICAN THEATRE WING SCHOOL IN ACTION

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By JONATHAN SCHILLER

WOULD you like to hear about a school that is not a school—at least in the academic sense? The Professional Training Program of the American Theatre Wing is such an institution. Here is an exciting and highly successful experiment in modern pragmatic education.

The Wing training program is not a school in the restricted meaning of the word, for there are no undergraduates. No degrees are awarded. The curriculum is extremely flexible, subject to change from term to term, if necessary; nor is there any stipulated time by which courses have to be completed. In this unique school, the "profs" are not Ph.D.s but the best brains of the entertainment industry, who come to the classroom with a background of knowledge, experience, and success. This educational pattern is indeed similar to that of the Middle Ages wherein master craftsmen taught apprentices the rudiments of their trade.

So far as we know, nothing like the Wing school has ever existed before in the field of education, in the entertainment industry, or, for that matter, within an industry proper. The school began at the end of World War II as a retraining program for veterans whose careers in the entertainment field had been interrupted by the war and who needed brushing up. The project was eventually approved by the Veterans Administration. Somewhat later, it was felt that not only the returning veteran but also the non-veteran professional might want to take advantage of this training, and it was thus decided to open the courses on a registration basis to all professionals who were union members and chose to pay tuition. It was interesting to see that in a great many cases, when GI benefits ran out, many veterans continued on, paying the necessary tuition.

The entertainment industry came to feel that a set-up like this could eventually accomplish a great deal. For the professional who wanted to take advantage of some advanced training,

it was a fine idea. For the serious-minded student professional with some experience already under his belt, the Wing school could offer training unavailable elsewhere. Reciprocally, the industry realized that a school like this could ultimately benefit the entire entertainment field by supplying a pool of well-prepared and highly trained performers upon which it might draw. And this was the way it has worked out.

At the present time, while work is offered for the full-fledged professional who may want to improve himself in specialized fields or certain techniques, the Wing feels its greatest responsibility is the yet unknown talented nonprofessional. Planned professional training is thus offered at the Wing school for the actor, singer, and dancer who has already had some experience. The courses are not intended for total beginners. The school catalogue tells us that "the curricula are designed to meet the needs of those who possess demonstrated talents, who have the qualities and qualifications necessary for a professional career but who have not entered the profession on a paid basis. . . . The objective of planned professional training is to offer students an opportunity of acquiring an integrated group of techniques which will best fit them to pursue gainful careers in the entertainment industries."

Students from everywhere

The school draws students from all over the United States and there are also one or two from Canada. Starting last fall, scholarships were awarded to some deserving students, but candidates had to undergo a rigorous professional audition before judges who are leaders in the entertainment world. The Wing is especially proud of the fact that Rosalind Elias, mezzo-soprano from Lowell, Mass., who won a music scholarship this fall, was recently signed to a contract at the Metropolitan Opera. Before coming to the Wing, she had had five years

of previous training under Boris Goldovsky.

The work of the music division, headed by Graham Bernard, is typical of the entire Wing program. Here a would-be professional may major in composition, conducting, or vocal music. The most popular field seems to be planned program training for the singer.

Wisely, the entrance requirements for admission into this sphere of activity are severe. As we have said, an aspiring singer must have had some experience. This could have been obtained with some summer theatre company, or with some local choral, church, or operatic group. The candidate must produce two letters of recommendation from professionals in the field who are competent to judge his talent—letters from local critics and directors are especially welcome. Finally, the would-be professional has to pass an audition before a committee of qualified judges at the American Theatre Wing.

Once accepted, a singer may elect a two-year sequence of courses which will prepare him for work in one of five different fields: concert, opera, musical comedy and operetta, radio and TV, or cantorial liturgical singing. There are two sixteen-week semesters in each of the two years. The work of the first year deals in the main with "theory", that of the second concerns "practice". During the first term of the first year, if one were training for musical comedy and operetta, he would take private voice lessons, and work in acting, speech, body movement, and musicianship (sight reading, ear training, keyboard harmony, etc.), which are so essential to a singer's equipment in the musical theatre these days. During the second sixteen-week session, work in learning to co-ordinate singing and dancing would be added to that already started. During the second year, a would-be Alfred Drake will continue with voice lessons, but the main emphasis would be on putting into practice the techniques learned during the first year. Most of the student's time is thus spent in a Musical Comedy Workshop in which he would perform roles and scenes from musical comedy and operetta.

Great flexibility in the scheduling of courses is one of the prime assets of the entire Wing program. Since the school maintains an extremely close relationship with the entertainment industry, courses are scheduled to serve not only the immediate needs of

the young professional, but also those of the industry itself. This means employment for the young artist if the industry needs him, and this also means an advance in the industry, if the Wing school improves the quality and versatility of the professionals in the business.

It was discovered recently that many young American opera singers were limited to experience with opera troupes here at home. This was not because their voices or training were not as good as those of European singers. It was mainly because our singers were not trained in the repertory of European opera houses (which differs slightly from ours). And so Leopold Sachse, stage director and opera coach, is now giving a course for singers in European repertory. Depending upon the country in which the singer intends to appear, this could include the study of and actual workshop experience in such operas as Busoni's *Doktor Faust*, Lortzing's *Czar und Zimmermann*, Auber's *Fra Diavolo*, Halévy's *La Juive*, Verdi's *Macbeth*, and Respighi's *Belfagor*, to mention only a few. This course has already obtained fine results, for many Wing-trained opera singers are now appearing successfully in opera abroad, getting that extra experience that makes them international opera material. James Pease's work with the company in Hamburg, Germany, is but one example.

This music business

As a result of the success of last year's new course, *Acting Is a Business*, conceived by Arthur Hanna, radio director, the Music Division now plans to offer a companion course, *Singing Is a Business*, open to singers who are active in some field of music. Whereas the former course gave students the problems of acting in theatre, on screen, radio and TV, the new course will deal with singing in every entertainment branch of music. Like the Hanna course, *Singing Is a Business* will be "taught" by leaders of the music industry. The critics Olin Downes and Virgil Thomson are expected to speak. Lincoln Kirstein and John Gutman will deal with music in the operatic field. Joseph Rosenstock, director of the New York City Opera, will speak for the conductor's viewpoint, and Peter Herman Adler will deal with opera on TV. André Mertens, of Columbia Artists; Marks Levine, of NCAC; and Mrs. Anna

(Continued on page 33)

NEW MUSIC

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By ROBERT SABIN

New Edition by Ratz Of Schubert Piano Sonatas

The new edition, in two volumes, of Schubert's Piano Sonatas by Erwin Ratz, in accordance with the autographs and first editions, will be welcomed by pianists and scholars with equal enthusiasm. It is issued by Universal Edition and is available from Associated Music Publishers in this country.

As Mr. Ratz so truly observes, "when dealing with the lifework of one of our greatest masters or even with only a part of his creations, a knowledge of the chronological succession of individual works is an important prerequisite for a proper conception of his development within a certain group of works and of the relationship of individual works to each other. Whereas in the case of Mozart the chronological order is a matter of course, thanks to the Köchel Catalogue newly edited by Einstein, and in the case of Beethoven the opus numbers, apart from a few isolated cases, give a fairly reliable indication of the period of composition of the works, in the case of Schubert we were at the mercy, until quite recently, of the completely misleading opus numbers, which are in no way related to the period of composition, but follow rather the order in which the works were printed, so that frequently early works bear very late opus numbers, while late works on the other hand have early opus numbers. Now, at last, the thematic catalogue of Otto Erich Deutsch (indicated by D. V. in this edition), so eagerly awaited by all Schubert-lovers, has appeared (published by J. M. Dent & Sons Ltd., London, 1951), so that we can draw conclusions from the numbering of a work by Schubert as to its period of composition, just as we do in the case of Mozart."

Since there is still considerable confusion about the chronological order of the sonatas, Mr. Ratz devotes several paragraphs of his interesting preface to that problem. Although the

dating of the sonatas has been clearly established for 25 years, he asserts that he has found no book on Schubert that has appeared since that gives the correct order. Each sonata in Mr. Ratz's edition has the Deutsch Catalogue numbering, together with the date of composition.

Twenty-two piano sonatas by Schubert are known to us. Eleven of them were completed and are generally known; but only three were published during Schubert's lifetime: the Sonatas in A minor, Op. 42; in D major, Op. 53; and in G major, Op. 78. In this new edition, Mr. Ratz has included not only the completed sonatas but two of the unfinished sonatas, and he promises that the other eight sonata fragments will be issued later in a separate volume.

Let us hope that this excellent new edition will inspire pianists to play these glorious works more often. Anyone lucky enough to hear the late Artur Schnabel interpret them will remember what an astounding wealth of passion, imagination, charm, and pure lyric beauty he found in them.

Unfamiliar Pieces By Beethoven

In 1791, Mozart composed some pieces for a musical clock in a Vienna museum, of which the director was Count Deym. They were of great technical skill and beauty, and Beethoven copied one of them, the Fantasia in F minor, K. 608, for study purposes. So when two sets of short pieces by Beethoven were discovered, with no indication of what instruments they were to be performed upon, the nature of the music made it seem probable that they were intended for a musical clock. Beethoven was a friend of Count Deym, and dedicated some variations to him, and his interest in the Mozart piece would suggest that he might well have tried his hand at music for this mechanical device.

Georg Schunemann arranged two of Beethoven's pieces, a Scherzo and a Minuet, for piano, and these have been republished in this country by Elkan-Vogel, in an edition by Alfred Mirovitch. Though much simpler than the Mozart works, they are vigorous and charming and well worth the attention of teachers who are sick unto death of the Minuet in G, Für Elise, and the other thrice-familiar Beethoven-pabulum for the young. (Beethoven's name, by the way, was Ludwig van Beethoven and not Ludwig von Beethoven, as this edition has it.)

Chamber Music Themes Arranged for Piano

Themes from Great Chamber Music is the title of a volume of piano pieces compiled and arranged by Henry Levine. It includes excerpts from works by Beethoven, Borodin, Brahms, Corelli, Dvorak, Haydn, Mendelssohn, Mozart, Schubert, Schumann, and Tchaikovsky. Mr. Levine has done his work discreetly, and pianists will have both pleasure and profit in reading through these pieces. The volume is issued by Presser.

A Discussion of Piano Teaching Techniques

In her booklet, Teaching Techniques for the Piano, Grace Hofheimer has "tried to show some basic musical-mechanical procedures and to touch upon some points which seem recurrently weak in the art of teaching piano". She takes up such prob-

First Performances in New York Concerts

Choral Works

Dyson, George: In Honor of the City (Hobart and William Smith college choruses, April 24)
Neukomm, Sigismund: Mount Sinai, or The Ten Commandments (Yiddish Culture Chorus, May 2)
Weiner, Lazar: Rhapsody on Chassidic Themes No. 2 (Workmen's Circle Chorus, April 4)

Orchestral Works

Dalgleish, James: Statement for Orchestra (New York Philharmonic-Symphony, May 1)
Eggen, Arne: Bjorgulv the Fiddler (Norwegian concert, April 1)
Grieg, Edvard: The Bell (Norwegian concert, April 1)
Jensen, Ludvig: Partita Sinfonica (Norwegian concert, April 1)
Landré, Guillaume: Symphony No. 3 (Philadelphia Orchestra, April 6)
Lees, Benjamin: Profile for Orchestra (NBC Symphony, April 18)
Saeverud, Harald: Galdreslaatten (Norwegian concert, April 1)
Valen, Fartein: Cemetery by the Sea (Norwegian concert, April 1)

Concerted Works

Brant, Henry: Ceremony, for violin, oboe, and cello with four solo voices and orchestra (Columbia University Orchestra, April 3)
Egge, Klaus: Concerto No. 2 for Piano and Strings (Norwegian concert, April 1)
Hovhanness, Alan: Concerto for Piano and Strings, No. 9 (Felice Takakjian, April 10)
Möhaupt, Richard: Concerto for Violin and Orchestra (New York Philharmonic-Symphony, April 29)

Chamber Works

Burkhard, Willy: Serenade for Eight Solo Instruments, Op. 77 (Swiss music concert, April 12)
Rietti, Vittorio: Third String Quartet (Composers Forum, April 16)
Schnabel, Artur: String Quartet No. 1 (Schnabel Memorial concert, April 17)
Tischhauser, Franz: Cassation for Nine Instruments (Swiss music concert, April 12)

Piano Works

Bentzon, Niels Viggo: Partita, Op. 1 (1945) (Ernest Ulmer, April 26)
Boulez, Pierre: Première Sonate (David Tudor, April 28)
Brown, Earle: 25 Pages (David Tudor, April 28)
— Perspectives; 4 Systems (David Tudor, April 28)
Cage, John: 4'33" (David Tudor, April 28)
— Music for Piano 4 through 10 (David Tudor, April 28)
Damase, Jean-Michel: Sonata (Jean-Michel Damase, April 20)
Feldman, Morton: Intersection 3; Extensions 3 (David Tudor, April 28)
Kassern, Tadeusz: Sonata Brevis (Maria Zarzeczna, April 4)
Lieberman, Rolf: Sonata (Composers of Today, April 26)
Messiaen, Olivier: Mode de Valeurs et de Tenues (David Tudor, April 28)
Oboussier, Robert: Fantasia (Swiss music concert, April 12)
Reiser, Violet: Valse de Concert (Carnegie, April 30)
Schuman, William: Voyage (Beverly Webster, April 6)
Smit, Leo: Fantasy, The Farewell (Composers of Today, April 26)
Turel, Severin: Preludes (Severin Turel, April 25)
Wolf, Christian: For Piano II (David Tudor, April 14)
Wolpe, Stefan: Two studies; Presto Furioso (David Tudor, April 28)

Instrumental Works

Alexander, Josef: Sonata for Cello and Piano (Composers of Today, April 26)

Songs

Martin, Frank: Six monologues from Jedermann (Swiss music concert, April 12)
Shaw, Clifford: Since First I Saw Your Face (Richard Kirby, April 4)
Weissgal, Hugo: Nine Soldier Songs (Composers of Today, April 26)

Operas

Rameau, Jean Philippe: Hippolyte et Aricie (Concert Choir, April 11)
Strauss, Richard: Capriccio (Juilliard Opera Theatre, April 2)

lems as the relation of musical understanding to technique, mechanism, posture, touch, tonal quality, tensions, spacing on the keyboard, pedaling, practice, memorizing, relations between parents, teachers, and students, and the elements of music itself. She warns against "cheap music, poor editions, distortions of rhythm or tone, bad muscular tensions, carelessness because of youth" and points out that "only an honest and well-rounded technique can express the truth of music". The volume, which contains many practical hints, is issued by Belwin, Inc., Rockville Centre, New York.

Choral Compositions By Crist and Kemmer

Really, Really So, a fanciful poem about a child's imaginary world by Maley Bainbridge Crist has been set by Bainbridge Crist for two-part chorus (SA), or unison, with piano. George W. Kemmer has harmonized and arranged a Negro Spiritual, There is a Balm in Gilead, for four-part chorus (SATB) with piano. Both of these choral pieces are published by Galaxy Music Corporation.

Sacred and Secular Songs by Americans

Julia Perry's setting of portions of Isaiah 52:7, How Beautiful Are the Feet, for medium voice and piano or organ, has a refreshing simplicity and sturdiness about it. Miss Perry has too much taste to introduce sentimental effects where they would be inappropriate. Richard Hageman has set Joseph M. Plunkett's verse, I See His Blood Upon the Rose, for high voice in E flat or medium-high voice in C, with piano. The poem is a mystical vision of Christ in nature, and Mr. Hageman brings the song to a dramatic climax on the phrase, "His cross is every tree."

In the secular vein is Amy Worth's murmurous lullaby, Sheep That Go Over the Hill, a setting of verses by Josephine Daskam Bacon, for medium voice and piano. Clarence Olm-

stead has written a lush setting of Ernest Dowson's lush poem, Out of a Misty Dream, for low or medium voice and piano. All of these four songs are issued by Galaxy Music Corporation.

Tulsa Philharmonic To Have New Manager

ST. LOUIS.—Kenneth G. Shuller, associate musical director of the St. Louis Municipal Opera Association, has resigned that post to become manager of the Tulsa Philharmonic, H. Arthur Brown, conductor. Mr. Shuller was for ten years managing director of the St. Louis Light Opera.



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COMPOSERS CORNER

The National Association for American Composers and Conductors invites composers to submit works suitable for performance in its Town Hall series next season. Songs, piano solos, two-piano pieces, and chamber works, instrumental and choral, will be received by the NAACC until May 30. Their address is 15 West 67th St., New York 23.

A series of six concerts sponsored in Athens by the United States Information Service has recently given Greek music-lovers an opportunity to discover the work of contemporary Americans. Among the featured works during this series were **Douglas Moore's** Down East Suite, for violin and piano; **Walter Piston's** Violin Sonata; **Ray Green's** Festival Fugues, and American Toccata for piano; **Quincy Porter's** Sonata for horn and piano; **David Diamond's** Third Quartet; and **Daniel Gregory Mason's** Quartet on Negro Themes.

Roy Harris has agreed to write a work for piano and orchestra for the Hartford Symphony, Fritz Mahler, conductor. The new work, a folksong fantasy, will be performed during the orchestra's 1954-55 season with the composer's wife, Johana Harris, as soloist. **Paul Creston's** Second and Third Symphonies will be companion pieces in a forthcoming Westminster recording by the National Symphony under Howard Mitchell. A recent Capitol release contains Creston's String Quartet, Op. 8.

The premiere of **Bernard Wagenaar's** Short Overture was given by the Louisville Symphony, which commissioned the work, on March 6. On the same day, Willem Statius-Mueller performed Wagenaar's Sonata for Piano over New York's station WNYC. **Ernest Kanitz's** newly completed opera, Kumana, was heard in part on WNYC's Mrs. Opera program on Feb. 14. The excerpts were prepared by the opera workshop of the University of California, Los Angeles, under the direction of Jan Popper. An Intimate Concerts program over WNYC, also on Feb. 14, offered the first performances of an oboe sonata by **Edward Herzog** and a song by **John Edmunds**.

The late **Jerzy Fitelberg** was honored in a memorial lecture-recital conducted by Felix R. Labunski at the

New York Public Library on April 25. A new work by **Mae Doelling Schmidt**, Enchanted Garden in Gnomeville, was presented by the Chicago Women's Musical Club on April 9. **Arthur Plettner**, who is Juilliard Professor of Music at the University of Chattanooga, has completed an orchestral work commissioned by the Bavarian State Conservatory. The new work, Intrada concertante, was written to celebrate the conservatory's 150th anniversary.

A Wind Quintet by **Karl Meister** received its first performance over the Bavarian Radio on March 29. Another item from Germany discloses that Thornton Wilder's The Bridge of San Luis Rey has been given an operatic setting by **Hermann Reutter**. The opera will have its world premiere on June 21 at the Frankfurt festival.

Benjamin Britten is collaborating with the young South African-born choreographer, John Cranko, on a full-length ballet for production at Sadler's Wells in London.

Carnegie Hall has honored **Jan Sibelius** by building a special niche for the permanent display of a bust of the composer by the Finnish sculptor Mauno Oittinen.

CONTESTS

AGO ANTHEM CONTEST. Auspices: American Guild of Organists. For an anthem for mixed voices, not exceeding six minutes in length. Open to any composer residing in the United States or Canada. Award: \$150, and publication. Deadline: Jan. 1, 1955. Address: American Guild of Organists, 630 Fifth Ave., New York 20.

MARIAN ANDERSON SCHOLARSHIP. Open to young singers. Deadline: May 31. Address: Alyse Anderson, 762 S. Martin St., Philadelphia 46.

NATIONAL SONGWRITERS CONTEST. Auspices: Musicians Club of America. For a song of classical, popular, or other nature, and for a lyric poem. Open to any North or South American composer or lyricist. Awards: \$1,000 (winning song); \$500 (winning lyrics); and publication. Deadline: Dec. 31. Address: National Songwriters Contest, P. O. Box 1861, Miami 11.

NICOLÒ PAGANINI VIOLIN COMPETITION. Open to violinists of any nationality. Deadline: Aug. 15. Address: Civico Istituto Colombiano, Segreteria del Premio Internazionale di Violino, Palazzo Tursi, Via Garibaldi 9, Genoa, Italy.

PHILADELPHIA FUND SOCIETY COMPOSITION PRIZE. Auspices: Musical Fund Society of Philadelphia. For a choral-orchestral work of ten to twenty minutes in length. Open to composers of any nationality. Award: \$1,000. Deadline: Dec. 31. Address: F. William Sunderman, 1025 Walnut St., Philadelphia 7.

The Walter W. Naumburg Musical Foundation announces four awards winners this year—**Martha Flowers**, soprano, of Winston-Salem, N. C.; **William George Doppmann**, pianist, of Cincinnati; **Jules Eskin**, cellist, of Philadelphia; and **Jean Wentworth**, pianist, of Chicago. Each of these young artists will be presented under Naumburg auspices in a New York recital debut during the 1954-55 season. . . . The \$300 prize for the best

piano quintet in the 1953 Friends of Harvey Gaul Contest has been won by **Ramiro Cortes**, of Los Angeles. A special prize of \$100 was given to **Isadore Freed**, of New York City, for his Trio for harp, flute, and viola. . . . **Linda Worsley**, a student at Brigham Young University, has been named winner of a \$500 scholarship in a nation-wide composition contest sponsored by the National League of American Pen Women. The winning work was Miss Worsley's Three Ballet Legends.

CITY OPERA

(Continued from page 10)

Madama Butterfly, April 10, 2:30

Camilla Williams' lovely, mature, and very thoughtful singing-acting was a joy in this performance of the Puccini opera. As an artist she takes on stature and added dimension with each new season. David Lloyd sang well enough as Pinkerton, but projected the character a bit coldly—or was it merely casually? The rest of the cast included Frances Bible as Suzuki, Mary Le Sawyer as Kate Pinkerton, Ralph Herbert as Sharpless, Luigi Vellucci as Goro, Emile Renan as Yamadori, Leon Lishner as the Bonze (his first with the company), and Thomas Powell as the Imperial Commissioner. Thomas P. Martin conducted.

—W. F.

Tosca, May 2, 2:30

The next to the last performance of the City Opera season brought the debut with the company of Frank Eckart, as Cavaradossi in Tosca. When used full strength, the tenor's voice focused to a point of considerable vibrancy and impact; otherwise it retained an agreeable but colorless tone. Mr. Eckart entered wholeheartedly into the more hectically dramatic scenes, looked good, and generally turned in an able performance. Mary Curtis' knowledgeable, well-sung Tosca and Walter Cassel's sonorous-voiced Scarpia were the other major components of a production enthusiastically conducted by Julius Rudel. Emile Renan (Sacristan), Norman Treigle (Angelotti), Luigi Vellucci (Spoleto), Arthur Newman (Sciaron), Mary Krete (Shepherd), and Thomas Powell (Jailer) completed the cast.

—R. A. E.

OTHER PERFORMANCES

Puccini's La Bohème was given its first performance during the New York City Opera's spring season on April 10, with Dolores Mari and Peggy Bonini appearing for the first time with the company as Mimì and Musetta. On the following afternoon, three singers were new to the company's casts for Rigoletto. They were Cornell MacNeil in the title role, Gloria Lane as Maddalena, and Norman Treigle as Monterone. Jim Hawthorne made his debut at the City Center as Narraboth in the evening's performance of Salome.

Stepping into their roles for the first time over the weekend of April 17 and 18 were John Drury as Alfredo in Saturday's La Traviata, Arthur Newman as the Father in a matinee of Hansel and Gretel on Sunday, and Mr. Treigle in the title role of The Marriage of Figaro that night.

The final performance of Salome was given on April 21, with Ralph Herbert singing Jokanaan for the first time this season. The second double bill comprising Copland's The Tender Land and Amahl and the Night Visitors on the 22nd listed a debut by Miles Nekolny, who sang Melchior in the Menotti work. Leon Lishner sang his first Balthazar in this performance.

Carol Smith made her debut with the company on Sunday evening,

April 25, singing Dame Quickly in the new production of Falstaff, and Jim Hawthorne was heard for the first time in the role of Fenton. Ellen Faull sang her first Butterfly this year on the preceding Saturday. The final Falstaff was presented on the 30th, with William Wilderman making his initial appearance in the title role.

Changes of cast in performances closing the company's spring season here involved Jo Sullivan, who sang her first Adele in the Fledermaus of May 1, and five newcomers to the cast of Showboat on May 2—Burl Ives as Captain Andy, Jim Hawthorne as Gaylord Ravenal, Helen Phillips as Queenie, Lawrence Winters as Joe, and Donn Driver as Frank.

Ventnor Plans Seventh Summer Music Festival

VENTNOR, N. J.—For the seventh year, the Ventnor Summer Music Festival will be held in this attractive suburb of Atlantic City. The concerts will take place on five Tuesday evenings in August on the Ventnor Pier. Artists engaged to appear are as follows: Aug. 3, Elena Nikolaidi, contralto of the Metropolitan Opera; Aug. 10, Herman Godes, pianist; Aug. 17, Leonard Rose, cellist; Aug. 24, Norman Carol, violinist; and Aug. 31, Jan Pearce, tenor of the Metropolitan Opera.

Correction

The photograph on page 29 of the Special Issue of MUSICAL AMERICA showing the Baton Rouge Symphony playing in a hospital was incorrect on two counts. The orchestra was not conducted, as stated, by Emil Cooper but by Richard Korn, and the patients in the hospital were not veterans but sufferers from Hansen's Disease.

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RECITALS

in new york

(Continued from page 25)
musical garden which she cultivated with such expertise.

The accompaniments of George Reeves were well adapted to serve as a background to her art.

—R. M. K.

**Norma Jean, Soprano,
Kenneth Lane, Tenor,
Carnegie Hall, April 25, 5:30**

A joint recital by two singers prominent in the Greater New York Opera Company produced a program of operatic arias, duets, and art songs. Norma Jean revealed considerable stage flair and operatic routine, a naturally ample voice of dramatic soprano calibre. In her singing of arias by Gluck (*Divinités du Styx*), Verdi (*Tacea la Notte*) and Wagner (*Liebestod*) there was, however, some overpushing of tone, with consequent vibrato and departures from pitch. Her song groups, including works by Staub, Lenormand, Richard Strauss and von Shillings, showed frequent ability to capture the mood of the works, and warmth of temperament.

Mr. Lane, who is in his middle twenties, appeared last summer in the

role of Mosca in George Antheil's opera *Volpone*, during its New York run. He has a strong voice of good metal, and he sang with youthful buoyancy, succeeding best in certain mezza-voce passages. Elsewhere he had a tendency to strain for large volume, in both arias and songs.

The accompaniments by Paul Meyer were musicianly.

—R. M. K.

**Severin Turel, Pianist
Carnegie Hall, April 25**

A first recital in this hall by Severin Turel (who had appeared in Carnegie Recital Hall last winter) revealed a seasoned and at times a brilliant performer. Mr. Turel studied with Drzewiecki in his native Poland, with Isserlis in Vienna and David Saperston in New York, and appeared as soloist with orchestras in Paris, following five years' internment as a war prisoner of the Germans. In this recital he revealed a large and luminous tone, and much virtuosity. Interpretatively, some portions of his program, such as the *Largo* of Chopin's B minor Sonata, were played very satisfyingly. In other passages, he seemed inclined

to slight the musical thought of the work for startling feats of pianism, playing both too fast and too percussively. Among other works heard were the pianist's own descriptive *Six Sketches*, *Three Preludes* (first performance), and *Polish Rhapsody*.

—R. M. K.

**Caroline Taylor, Pianist
Town Hall, April 25 (Debut)**

Caroline Taylor, young North Carolina pianist, made a most auspicious debut, wisely choosing a program that suited her style and temperament as a performer. Her playing of the four Scarlatti sonatas that opened her recital was fluent, well-articulated, and graceful, to name only a few of the ingratiating qualities that prevailed in her performance of the succeeding works. These included Beethoven's Sonata in E flat, Op. 31, No. 3; Chopin's *Allegro de Concert*, Op. 46; and shorter pieces by Liszt, Czerny, Tcherépnine, and Kent Kennan. Her approach was one that elicited surface charm at the same time that it gave evidence of inner sensitivity. The delicacy of her tone was shown to advantage within the confines of a limited and thoughtfully controlled dynamic range. A little more bravura might have been in order on occasion, though, as in the Chopin work, which never really came to life.

—C. B.

**Eedo Karrisso, Tenor
Carnegie Hall, May 2 (5:30)**

Eedo Karrisso, who was making his American debut in this recital, is an Estonian-born tenor who has sung leading roles at opera houses in Vienna and Stockholm, as well as in his native country. For his first appearance here he offered a program of arias by Puccini, Verdi, and Giordano, and groups of Estonian and Finnish songs. His singing was variable, but revealed a voice of ample volume and flexibility. His lower and middle registers were resonant and well supported; his upper tones, however, were frequently breathy and subject to strain. As for Mr. Karrisso's performance, it is hard to say that it was musically satisfying. The tenor exercised little control with regard to expressive detail, so that faulty phrasing or overemphasis often tended to distort the flow of a vocal line. His interpretations were appropriately colored, particularly in the case of the Scandinavian songs, but were generally calculated more to impress the ear than quicken the heart.

—C. B.

**John Ranck, Pianist
Carnegie Recital Hall, May 2 (5:30)**

John Ranck, who was found to be a gifted musician and a sincere artist, was sponsored in this recital by the Carl Friedberg Music Foundation. His program was wholly enjoyable and offered a seldom-heard work by Poulenc entitled *Les Soirées de Nazelles*, a delightful excursion into musical nonsense written in the salon style at which the French composer excels. It is built around a set of eight satirical portraits (composed at Nazelles, an unspecified country house) with Satie-esque titles like *Le Comble de la distinction* and *Le Contentement de soi*. They require considerable technical facility and a droll sense of humor, both of which Mr. Ranck possessed. He preceded the Poulenc work with finished performances of Ravel's *Sonatine* and three *Fauré Preludes*, Nos. 7, 8, and 9, Op. 103, playing with a rare beauty of tone and, in the latter, with gratifying poetic intensity. In the second half of his program, containing Hindemith's *Third Piano Sonata* and Bach's *Chromatic Fantasy and Fugue*, Mr. Ranck combined keyboard flourish with an uncommon ability to delineate musical architecture. Both works were performed with rhythmic vigor and dynamic excitement. But inner voices were always clearly defined, and phrase-to-phrase movement was consistently meaningful.

—C. B.

**Ernest Ulmer, Pianist
Town Hall, April 26**

Ernest Ulmer, who made his New York recital debut at Times Hall in 1950, played his first Town Hall program on this occasion. He opened with the first American performance of *Partita*, Op. 38 (1945) by the young Danish composer Niels Viggo Bentzon. It proved to be one of those pretentious, long-winded pieces that reveal the soundness of the author's craftsmanship but nothing of his ideas about music. Mr. Ulmer followed it with Beethoven's *Waldstein Sonata*. It was clear by this time that the pianist was secure in his technique, but his approach to Beethoven disclosed further his sensitivity and intelligence as a musician. His interpretation of the sonata relied heavily on understatement and failed to project some of the work's essential musical features. But it was, in the strictest sense of the word, an interpretation, and that, in a young artist, is a satisfying thing. What Mr. Ulmer had to communicate, he communicated, and the listener felt he was receiving a personal evaluation of the work at hand. Gabrieli's *Due Intonazioni*, a *Fantasia Chromatica* by Sweelinck, and Ravel's *Gaspard de la Nuit* completed the program.

—C. B.

**Philippa Duke Schuyler, Pianist
Town Hall, April 29**

Philippa Duke Schuyler, who appeared at the Lewisohn Stadium as a child prodigy, won prizes for her youthful compositions, and more recently toured Europe, gave her second Town Hall recital. Now 21, she showed a notably vigorous style and a conception of musical works that was temperamental and dramatic. On the other hand, her technical finish of performance did not, on this occasion, appear to have kept pace with her growth in musical feeling and digital dexterity. Cultivation of a smoother legato and better equalization of weight between the hands seemed to be among the young pianist's present needs. Some of her best work was done when she restrained her impetuous manner. She conveyed the lyric qualities of the slow movement of Beethoven's *Appassionata Sonata* with genuine charm.

The program also included the Bach-Busoni *Chaconne*, the Bach-Liszt *Prelude and Fugue in A minor*

OTHER EVENTS

Beveridge Webster played William Schuman's *Voyage* for the first time in New York in a recital at the YM & YWHA on April 6 . . . On the 11th, the Carl Friedberg Music Foundation sponsored Alice Howland, mezzo-soprano, in a program at Carnegie Recital Hall.

A Composers Forum concert on April 16 listed works by Leland Smith and Vittorio Rieti, whose *Third Quartet* received its first New York performance . . . Debuts were made the following week by Jean-Michel Damase, a young French pianist-composer (his own *Sonata for Piano* was heard for the first time locally), and by Manuel Gayel, a guitarist from Puerto Rico.

On April 25, Aristo Artists presented Lois McCauley, soprano; Anjanee Brown, contralto; Frederick Loadwick, tenor; and Earl Lippy, baritone . . . Rosalyn Tureck's contemporary music project, now called *Composers of Today*, entered its third season on the 26th.

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George Judd To Retire as Manager Of Boston Symphony This Summer

Boston
TWO news items almost put the Boston Symphony's pre-Easter concerts in the shade. Already announced was the orchestra's contract with the National Broadcasting Company, in which it will replace the NBC Symphony as the company's



George E. Judd

regular presented symphonic organization.

The other was the announcement of the resignation of George E. Judd, much admired manager of the orchestra. An official of the organization for forty years and its manager since 1935, Mr. Judd will retire at the end of the Berkshire Festival this summer to a farm he owns near Cannonsville, N. Y.

Succeeding Mr. Judd will be Thomas D. Perry, Jr., currently assistant manager of the orchestra. He has been with the symphony since World War II. Prior to that he managed the placement bureau of the Curtis Institute of Music in Philadelphia and had managed the concert hall of the New England Mutual Life Insurance Company.

This year the Boston Symphony had to abandon, temporarily, Charles Munch's custom of alternating the St. Matthew and St. John Passions of Bach on Good Friday. The reason was the large amount of choral music included this season. The program performed was purely symphonic: the Good Friday Spell from Wagner's Parsifal, as the one item associated with Easter; a repetition of Honegger's First Symphony (heard last November), and the C major Symphony of Schubert. The Parsifal excerpt was well done. It might have gone just a trifle faster, though that is a matter of taste, and the brass might have had a deeper mellowness, although Mr. Munch's Gallic ear prefers a lighter and more penetrating sonority. But the reading had that other-world tranquility that is the essence of the Good Friday Spell.

It was fine to hear the Honegger again so soon, for it is music of much cleverness and a resourceful technique, even if no masterpiece and a bit overly waggish. The Schubert went well in all respects.

Of the scores created upon commission for the Boston Symphony's fiftieth anniversary, in 1930-31, several have retired quietly into deserved

obscurity. One which is pretty good stuff, though not of substantial importance, was the Third Symphony, in G minor, contributed by Albert Roussel. Mr. Munch and the Boston Symphony gave us another chance to hear it at the Symphony Hall concerts of April 2 and 3, and once again this breezy, clever, pleasant-sounding and admirably orchestrated music made its effect.

The work was flanked, in these concerts, by Mozart's rococo Paris Symphony, elegantly done, and Harold in Italy, one of the few major scores by Hector Berlioz that Mr. Munch had not performed here in the past. The soloist was Joseph De Pasquale, the excellent first desk of this orchestra's viola section, and the important harp part was turned in his usual fine style by Bernard Zighera. Mr. De Pasquale played beautifully.

—CYRUS DURGIN

Festivals

(Continued from page 4)

Park, where the Denver Symphony can be heard in a summer series under the direction of Saul Caston. And somewhat further west on Route 40, on the edge of Rout National Park is Steamboat Springs, Colo., where a folk dance festival will be held in August.

Southeast to Inspiration Point in Eureka Springs, Ark., one can find a repertory made up of The Bartered Bride, Hansel and Gretel, and Charles Wakefield Cadman's Shanewis. The dates here are June 21 to July 31.

Finally, on the California coast, one can begin in Los Angeles as early as May 2 by attending one of the Sunday afternoon concerts sponsored by the city's Bureau of Music. June 27 is the closing date for this series, which is followed by the formidable Hollywood Bowl series. No definite information is available as yet on the Bowl dates.

Santa Barbara will be the locale for a Pacific Coast Festival opening on June 24. During a ten-day session terminating July 4 the guests will include Antal Dorati and Walter Hendl, who will share the podium in a series of chamber-orchestra concerts. To the north, a leisurely drive up Route 101 should bring one to Carmel for the annual Bach festival, which will be held from July 19 to 25.

Still in the Los Angeles vicinity is the Redlands Bowl and to the south, also on Route 101, the San Diego Summer Symphonies conducted by Robert Shaw.

By way of conclusion, it should be noted that the festival hopper making a coast-to-coast leap will discover concurrent series in the Chicago area. Free concerts at Grant Park will be running from June 23 to Aug. 15, and the Chicago Symphony will be taking its annual stand at Ravinia for a six-week period beginning June 29.

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Subsidies

(Continued from page 6)

ever smaller reservoir of competent players to draw upon, it automatically produces a stagnation in which any technical or artistic improvement in the orchestra is difficult, if not impossible, to attain. The reason is that good players, under the circumstances, are hard to get and hard to hold. It is well known that many of the best instrumentalists in community orchestras, especially among the winds and percussion, are young people of high school and college age—outstandingly gifted student musicians who flash across the local skies like meteors. But, because the orchestra cannot pay them adequately, it cannot hold them and they soon are off to greener pastures in New York, Chicago, Philadelphia, Los Angeles, or some other mecca where their talent will have a chance to earn its proper reward.

Thus a syphoning process constantly is at work draining off the cream of the orchestra's personnel. And this explains why many community orchestras never seem to progress notably from one season to the next. I am well acquainted with one such orchestra, which has been in existence for more than a quarter-century. This orchestra is less versatile, less proficient technically, and less mature artistically today than it was the day it was founded. And this, I believe, is no isolated instance.

In such cases, idealistic young conductors and orchestra players who take music seriously frequently become disillusioned and finally disgusted, and they sometimes throw up the whole thing as a waste of time and effort. These are the cases in which the artistic sights of the orchestra's sponsors are not high; in which the project, per se, is more important than the end product. These are the cases in which an artistic objective is so diminutive in the eyes of the sponsors that any offer of outside financial aid would certainly be received as an unwelcome gift if not an imperfection.

Some Objections

On the other hand, those who object to government subsidy on the grounds that it would mean deleterious government control have a substantial brief in their favor. Many people, like Mr. Cabot, would be glad to avail themselves of a government grant if it did not carry with it the threat of bureaucratic and political manipulation. We have had some experience of this sort of thing in the United States in years past, and we know the kind of nonsense and chicanery it can lead to. Mr. Petrillo points out that European music has existed under government benevolence for generations. It has. But certainly no one in Europe would seriously suggest that this benevolence has not been accompanied by intrigue, political favoritism, bureaucratic inertia and ignorance, feather-bedding, and outrageous exploitations of the sinecure. In Europe, however, the state-employed musician has been accepted as a part of the milieu, like the postal clerk or the policeman, and the political eccentricities of his activities are taken in stride. To accept a *sine qua non* of such character in the arts is still abhorrent to the average American.

As a matter of fact, the fear of government control would seem to be at the root of most negative reactions to federal aid. There have been many hints that subsidy at the municipal or state level would be more acceptable, presumably on the theory that it would be more manageable and potentially less dangerous to local sovereignty. Probably most organizations would be glad to get some money, but not at the price of control nor even the suggestion thereof. In this

light, then, it would seem to behoove sponsors of federal legislation to take a different tack and propose, perhaps, something like an artistic FHA to which worthy and needy organizations could go for money. The collateral would be the artistic integrity of the applicants; reimbursement would be the ultimate artistic achievement. Something of this sort would be more selective, more practical to administer, and more in the American tradition.

Howell

(Continued from page 6)

Title II is based on the Hill-Burton Hospital Construction Act for its precedent. Comparison of these Acts with my bill will show the striking similarity between them. It seems clear that if the Federal Government can work with our scientists and our doctors with splendidly beneficial results in local communities from coast to coast then surely the Federal Government can logically be given a role in the arts through legislation modeled on the Science Act and the Hill-Burton Act. The way to avoid the deplorable standards of the WPA art projects is to develop sound legislation and get it enacted into law before a national emergency is upon us. This course was recommended, for instance, by Floyd G. Blair in his 1952 Annual Report to the Philharmonic-Symphony Society of New York.

It is my conviction that once the Federal Government gives the cultural and artistic side of our lives the recognition it deserves, recognition already granted the sciences by our Government, then private, business, and foundation gifts to the arts will be forthcoming. Individuals are allowed up to twenty per cent tax deductions, and business up to five per cent for contributions to educational, culture, and fine arts programs but the arts get small support from these allowable tax deductions provided by the Congress. It is from this area of private giving that the lion's share of support for the fine arts must come in our country. Currently, however, such contributions for educational and cultural purposes by the business community average under one per cent for a total of about \$235 million yearly, whereas a contribution of approximately one and three-quarter billions of dollars is possible under the tax laws. Additional large sums are allowable and tax free under the twenty per cent individual rates. Many leading businessmen, including Frank W. Abrams of Standard Oil of New Jersey and the business committee of the National Planning Association, have for several years tried to stimu-

late business giving for educational, cultural, and artistic purposes.

The recent extensive proposal by William Zeckendorf, of the New York firm of Webb and Knapp, for overall redevelopment and slum clearance of Southwest Washington, ties in very closely with my proposal for a National Theatre and Music Center in the Nation's Capital. The redevelopment plan is to be financed by private capital with the exception of the cultural center, which would probably need government funds for at least a major portion unless, as provided in my bill, funds for such a center were contributed by private business, foundations, and wealthy individuals. Some day, Washington may rival Paris as a great cultural center. This will contribute much toward American leadership of the world's free nations, which are proud of their culture and have national art programs.

In a recent letter to me C. M. Carroll writes in part: "At first glance, the new Bills seem to be a considerable improvement on the old ones. I am particularly gratified at the proposed reorganization of the Commission of Fine Arts. Your interest in the cultural welfare of our country is most sincerely appreciated, and I hope that it may result in a gratifying stimulus to the fine arts in the United States."

CHARLES R. HOWELL, M.C.
Washington, D. C.

Mu Phi Epsilon To Meet in Salt Lake City

SALT LAKE CITY.—Mu Phi Epsilon's golden anniversary convention will take place at Hotel Utah here from June 22 to 26. Ruth Row Clutcher, president, will preside over the business sessions. Active and alumnae chapters of the South Central Province are hosts. Members of the national council will meet in pre-convention session on June 20, and the following night the University of Utah music faculty will present Journey of Promise, a cantata composed by Gladys Rich, member of the Los Angeles alumnae chapter. Speakers and performers to be heard during the convention include Maurice Abravanel, conductor of the Utah Symphony; Jessie Yuille Yon, charter member of the Alpha chapter and former dean at Carnegie Institute of Technology; Elvina Truman, pianist; and Patricia Judd, soprano.

Ellen Faull Signs With Wilford Associates

Ellen Faull, soprano of the New York City Opera and the San Francisco Opera companies, has been added to the list of artists managed by Ronald A. Wilford Associates.



ACROSS THE BORDER

Walter Cassel, left, and Stewart Wille, his accompanist, are entertained at luncheon by Mrs. Hallett Johnson, of the El Paso Community Concert Association, at the Café Charmant in Juarez, Mexico, prior to the baritone's concert in the Texas city

American Theatre Wing



Craig Timberlake, bass, winner of the American Theatre Wing's seventh annual Concert Award for 1954, receives congratulations. From the left: Milton Rettenberg, director of editorial division for United States and Canada of Broadcast Music, Inc.; Frances Greer and Regina Resnik, sopranos; Mr. Timberlake; and Mrs. Martin Beck, chairman of the Theatre Wing board. Serving as judges with Mr. Rettenberg, Miss Greer, and Miss Resnik were Lina Abarbanell and Lehman Engel

(Continued from page 27)

Molyneux, of the National Music League, will represent the concert management field. Winifred Cecil and Gilmer King will share a session on interpretation. Leopold Sachse will have one class. Eva Gauthier, singer and coach, will lecture, as will several successful Theatre Wing students. Hyman Faine, of the American Guild for Musical Artists, will speak on how the union helps protect a career.

The Wing tries to promote the careers of deserving and talented concert singers. The most important of these activities is the annual Concert Award, for which only Wing-trained people interested in a concert career may compete. The award is a recital appearance, which is presented under Wing auspices. Each contestant auditions before a committee of judges made up of outstanding concert managers and leading concert singers. There are several elimination auditions before a winner is finally chosen. At each of these, the committee members submit written reports on each contestant, judging him (or her) on the basis of voice, artistry, personality, and program. The judges are especially insistent that a program be balanced and interesting.

Another way in which the Wing is helping to promote the careers of good singers is through active co-operation with radio stations. For quite some time, the Wing has offered an extended music series called Music On the Wing on station WNYC. A half-hour program of songs performed by an American Theatre Wing artist has been presented every Tuesday afternoon at 5. Each program features the music of one living American composer, who is usually on hand for a short interview. Eva Gauthier also speaks briefly about the composer and his music, but the emphasis is always on performance of the music.

Graduates do well

Results of the splendid training of the Music Division of the American Theatre Wing have been in evidence in New York ever since the first year of the program. The New York City Opera is always alert for Wing-trained singing actors. Producers of Broadway musicals are able to tell easily who are Wing-trained personnel for, thanks to the intensive work in musicianship, these people can sing their way with comparative ease

through the fairly complex scores of present-day musical shows. The voices of many of these performers are good enough for opera; they can also act, and most can dance.

The work of the Music Division is only one aspect of the extensive training program carried on by the American Theatre Wing. One can get equally intensive and broad training in the arts of the theatre and in the field of dance.

The Wing training program has been a success mainly because it has the backing of the entire entertainment industry, which takes it seriously and generously gives it sound advice, especially as to its present and future needs. Like the hydra that feeds upon itself, the industry is happy to donate its best minds to the Wing so that, in return, it can be replenished and refreshed by a use of well-prepared and highly trained talent. It took a war to set up the American Theatre Wing training program. The industry intends to see to it that the Wing training program will be around for a long time to come.

Miami Beach Pops To Offer Fourth Series

MIAMI.—The fourth season of Miami Beach Pops by the University of Miami Summer Symphony Orchestra, with John Bitter as musical director and conductor, will include ten events on Sunday evenings between June 20 and Aug. 2, inclusive. Guest conductors will be Modeste Alloo (Aug. 8) and Izler Solomon (July 18 and 25, and Aug. 1).

The University of Miami, sponsor of the concerts, enjoys continued financial support in the project from the Miami Beach City Council. Last season some 25,000 attended the concerts in the air-conditioned Miami Beach Auditorium.

Soloists to appear are as follows: June 20, Jorge Bolet, pianist; June 27, Ruggiero Ricci, violinist; July 4, Jesus Maria Sanroma, pianist, and Lola Ruth, soprano; July 11, Fague Springmann, baritone; July 18, Jeanette La Bianca, soprano; July 24, Diana Steiner, violinist; Aug. 1, Fausto Garcia Medeles, pianist; Aug. 8, Joan Field, violinist; Aug. 15, Esther Payne, pianist; Aug. 22, Sigurd Rascher, saxophonist.

An innovation this year is that all mezzanine seats will be reserved.

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EDUCATION

in new york

Two faculty members of the **Manhattan School of Music** holding master classes at the school's 1954 summer session are Raphael Bronstein, teaching classes in pedagogy and violin literature, and Dora Zaslavsky, who will conduct classes for advanced pianists in the works of Brahms.

Pupils from the studio of **Charles G. Reading** currently engaged in solo and ensemble activities are Beverly Wesp, soprano, who was soloist in a Good Friday program in Rutherford, N. J., and later at a meeting of the DAR in Trenton; Alan Dean Farner, who was tenor soloist in a performance of Stainer's The Crucifixion in East Orange, N. J.; Charles Danford, baritone, filling an extended solo engagement at the Belmont Casino in Montreal; and Richard Eskeli, baritone, who is now on a country-wide tour as a member of the Royal American Quintet. . . . Mr. Reading introduced his pupil Angela Giordano, at a recent party at the Waldorf Towers apartment of the Duke and Duchess of Windsor.

Recent events on the **Mannes College of Music** calendar include an orchestral concert under the direction of Franz Bibo on April 28; programs by the chamber music class of William Kroll and the piano students of Hans Neumann; and piano recitals by Mary Louise Brown, Edward Mobbs, Ruth Watson, and Margot Courtright.

Frederick Heyne was guest conductor of the Oratorio Society of New York in a performance of Bach's B Minor Mass at Carnegie Hall on May 11.

Among the piano pupils of **Alton Jones** with concert appearances to their credit this season are Eunice Eaton, who made a southern tour following her Town Hall recital in New York; Melvin Wyble, soloist in a performance of Beethoven's Choral Fantasy for piano, orchestra, and chorus at the Westminster Choir School in Princeton, N. J.; William Weeks, who has given recitals at the Kosciuszko Foundation in New York and at Manhattanville College, Purchase, N. Y.; Louise Colusso and Lawrence Levy, in solo recitals at Juilliard and over station WNYC; and Rembert Weakland, with recitals in Pittsburgh and Latrobe, Penna., and at Manhattanville College. A

number of Mr. Jones's pupils appeared in recital at Juilliard on April 5; a final program is scheduled for May 19.

For the 23rd season **Solon Alberti** will spend part of the coming summer teaching in the West and South. His private classes will be held in Houston and Los Angeles. For three weeks he will be at the University of Utah, and he will be on the NATS faculty for the workshop at the University of Colorado. Active among Mr. Alberti's pupils are Bettye Hairston, who will sing three leading roles in an operetta season in Atlanta; Peggy Baker, who will sing Laurey in Oklahoma at Asbury Park and Lambertville, N.J., and at the Finger Lakes Lyric Circus, Skaneateles, N. Y.; Carmon Caplinger, engaged for the second season at the Gateway Musical Playhouse, Somers Point, N. J.; and Jill Kline, who has just finished a season of winter stock at the Erie (Penna.) Playhouse.

Ralph Leopold is now in the Southwest judging for the National Guild of Piano Teachers. His schedule has included auditions in Galveston, Beaumont, Orange, and Dallas, Texas; and Lake Charles, La. His tour will end with auditions in Gilmer, Texas, in the first week of June. While en route, Mr. Leopold was heard in a recital at Berea (Ky). College on March 28.

The **Juilliard School of Music** has added five instructors to its Department of Academic Studies. They are Herbert A. Strauss and Katherine A. Wells, both in history and social sciences; Doris-Jeanne Zack, in French; Mauro Calamandrei, in philosophy; and Hyman H. Kleinman, in English.

Povla Frijs has received from King Frederick IX of Denmark that country's Royal Gold Medal. The medal was presented to the Danish singer and teacher in New York by Ambassador Henrik Kauffmann.

The **Chatham Square Music School** has announced the establishment of a Toscanini Scholarship in honor of its renowned donor. The Maestro recently gave a collection of scores, a tape recorder, and other phonographic equipment to the school, the founder and director of which is Samuel Chotzinoff, music director of the National Broadcasting Company.

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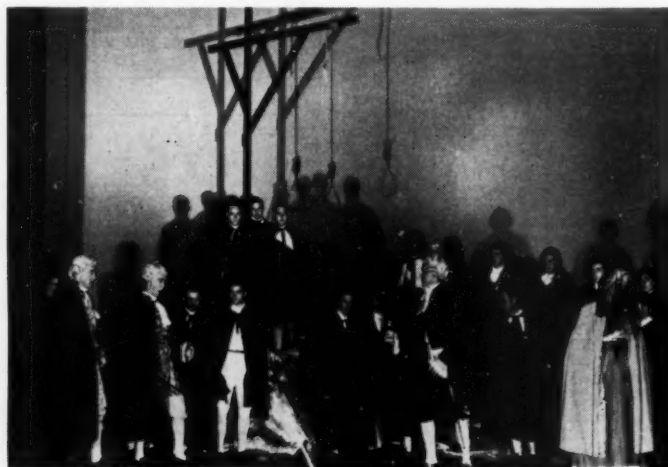
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VISIT TO A SORCERESS

Scene from Verdi's A Masked Ball, as produced this spring at Louisiana State University, in a new English version by Peter Paul Fuchs, musical director of the university's opera department. A student cast, assisted by the a cappella choir and university symphony, took part. This version restores the locale to the Sweden of King Gustav III

EDUCATION

in other centers

The opera department of **Peabody Conservatory** has scheduled Mozart's *Così Fan Tutte* for its spring production on May 21 and 22. A student cast will be under the direction of LeRoy F. Evans. The opera will be staged by Ernest Lert and will be sung in English. . . . Reginald Stewart, the school's director, served this month as adjudicator for over 400 pianists entered in the Greater Spokane Competitive Music Festival.

Carlos Salzedo will resume his annual master classes at the Summer Harp Colony of America, in Camden, Maine, on June 14. Besides individual instruction, special sessions in symphony and opera literature and in chamber-music repertoire will be offered by Mr. Salzedo and assistant instructors.

The new dean of the **Yale School of Music** will be Luther Noss, professor of music and university organist. Mr. Noss, whose appointment becomes effective July 1, succeeds Bruce Simonds, dean of the school since 1941, who will continue to conduct classes and to serve as director of the Norfolk Summer School.

The 1954 summer music clinic at the **University of Wisconsin** will

launch its silver anniversary session on July 5, to run through the 25th. Emmett Sarig, head of the university's extension division, is director of the clinic. Thor Johnson, conductor of the Cincinnati Symphony, will serve on the conducting staff. . . . Rudolf Kolisch, first violinist of the University of Wisconsin Pro Arte Quartet, has been granted a leave of absence next year to teach at the Academy for Music at Darmstadt, Germany.

The **Eastman School of Music** announces that Georges Miquelle, first cellist and soloist with the Detroit Symphony, has been appointed chairman of its cello and chamber-music department. He replaces Gabor Rejto, who will head the string section of the **University of California** music department.

The Hartford String Orchestra has established an annual scholarship grant for a string student at the **Berkeley Summer Music School** in North Bridgton, Me. The first award has been given to Anne Krupenevich, cellist, of Hartford.

The glee club of **Haverford College** joined with the Bryn Mawr College Chorus, the Choral Society of Philadelphia, and the chorus of the Springside School for a three-day festival of music by Heinrich Schütz beginning April 9. The festival chorus, soloists, and instrumental ensemble was under the direction of William H. Reese.

A new workshop at **Indiana University** from June 21 to Aug. 14 will study recent methods in the teaching, supervision, and administration of schools of music. The workshop staff will be headed by Albert A. Renna, chairman of the music education department of State University of New York, and Truman Hutton, supervisor of instrumental music of the Los Angeles city school.

A featured speaker at **DePauw University's** eighth annual conference on church music, April 20 and 21, was Margaret Hillis, a graduate of the university and director of the Concert Choir in New York.

To celebrate the opening of its new music department building **San Diego State College** presented a four-day festival under the direction of Pattee Evenson, chairman of the department. Carl Post, pianist and co-founder of the California Bach Circle, was soloist in the opening concert on May 16. . . . Another school moving into new quarters is the school of music at **West Virginia University**. A dedication festival comprising five concerts, including one by the Budapest Quartet, was held early in April.

The **University of Texas** will hold its second summer work conference in instrumental and choral music from June 13 to 26. All fields of music education will be included in the conference, though school administrators have been invited to participate in a special two-day session (June 18-19) to discuss problems related to public school music.

The summer school of music at **Mary Washington College**, to be held from June 14 to Aug. 6, will again be directed by Edgar Schenkman, conductor of the Norfolk (Va.) Symphony. Under contract to return this summer also are Josef Gingold, concertmaster of the Cleveland Orchestra, and Hans Neumann, of the Mannes College in New York. Elemer Nagy will conduct his third opera workshop at the college.



©Fabian Bachrach

Ward Davenny

Davenny Named Head Of Cleveland Institute

CLEVELAND.—Ward Davenny has been appointed director of the Cleveland Institute of Music, according to an announcement by Frank E. Taplin, president of the institute. Mr. Davenny's appointment will begin in September. He succeeds Ward Lewis, who has been acting director since the death of Beryl Rubinstein in December, 1952. Mr. Lewis continues in his former capacity as dean of the faculty.

Mr. Davenny, at present director of the Hartford School of Music, in that Connecticut city, was born in Ashtabula, Ohio, in 1916. He was graduated from the Cleveland Institute in 1934, with a Bachelor of Music degree in piano. At the Yale University school of music he earned a Bachelor of Music degree in theory and composition in 1936, then fulfilled a year of graduate study in piano in Rome with Alfredo Casella. He received the Ditson Fellowship for graduate study at Yale and the Ditson Foreign Fellowship. Mr. Davenny was on the faculty at Yale from 1939 to 1943 and the Yale Summer School at Norfolk, Conn., in 1941 and 1942. He served from 1943 to 1946 in the Army, after which he became director of the Hartford School of Music.

A Summer Opera Workshop will be conducted this year at the Cleveland Institute of Music by Sam Morgans, of New York. His schedule here includes production of a complete opera and scenes from various works. Benno Frank will be the stage director.

Merger Effected By Two Chicago Schools

CHICAGO.—Chicago Musical College and Roosevelt College school of music will combine their educational facilities into one institution of musical education, to be conducted at Roosevelt College as a division of the college and to be named The Chicago Musical College.

Edward J. Sparling, president of Roosevelt College, and Rudolph Ganz, president of Chicago Musical College, have announced that the musical and educational activities of the two institutions will be combined to take effect at the close of the present semester, June 21.

Joseph Creanza, director of Roosevelt College school of music, will head the combined educational programs of both schools, and Mr. Ganz will actively continue as artist-teacher in the piano department. A Rudolph Ganz Chair of Music will be established at Roosevelt College to which Mr. Ganz will be appointed with the title President Emeritus of Chicago Musical College.

All credits of students at Chicago Musical College will be transferred and recognized by Roosevelt College.

Berkshire Center Adds to Faculty

BOSTON.—The Berkshire Music Center has added three musicians to its faculty at Tanglewood this summer—the French conductor Jean Morel as head of the orchestra and conducting departments, Ernst Toch as teacher of composition, and Frederic Cohen as head of the opera department.

Mr. Morel, who is at present conductor of the Juilliard School orchestra, will take the place of Leonard Bernstein, who will be on leave of absence from Tanglewood this summer. Mr. Toch will come from the University of California, where he is now teaching, to join Aaron Copland as guest teacher in the composition department, and Mr. Cohen, head of Juilliard's opera department, will replace Boris Goldovsky, who is also on leave this year.

Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Center's study group and will fill the composition department post left vacant this summer by Ingolf Dahl.

The Berkshire Music Center will open its six-weeks session on July 5, directed by Charles Munch, music director of the Boston Symphony, with Mr. Copland as assistant director. The faculty of fifty will include 24 first-desk men and other members of the Boston orchestra. Courses will be offered in five departments—orchestral conducting; choral music; composition; opera; and study group.

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ORCHESTRAS

in new york

(Continued from page 24)
a girls' school, is one of the noblest monuments of English music.

Everything about these performances was a model of style, finish, and inspired artistry. The solo singers worked well together; the chorus, admirably trained by Miss Hillis, sang beautifully, and performed the famous echo chorus of the witches with real virtuosity; and the orchestra played with luminous tone quality under Mr. Gamson's sensitive leadership. Lucine Amara, who has been distinguishing herself at the Metropolitan Opera this season, sang the role of the Witch of Endor with exciting brilliance of voice and dramatic power. Here is a young artist who is as careful of technique as she is of emotional expression, so that one supplements the other. Paul Ukena, as the shade of Samuel, sang with rich, dark tonal coloring; and Donald Clarke, as Saul, captured the urgency

of his role, even if he tended to drive a bit hard at times. All three artists mimed their roles in skillful fashion.

Jennie Tourel, handsomely gowned, sang the role of Dido in regal style, and gave a deeply moving performance of the chaconne, When I am laid in earth. Sarah Fleming, as Belinda, was also appealing both visually and vocally. Her bright, flexible voice suited the role perfectly. Gloria Lane reveled in the part of the Sorceress, which gave full opportunity to her amazingly voluminous voice and her marked dramatic ability. Miss Lane, a member of the New York City Opera, could make the vast reaches of the Metropolitan sound comfortably small without forcing her voice, so rich, so round, and so well supported are her tones. James McCracken, as Aeneas, sang with taste and admirably clear diction, in a manner strongly reminiscent of John McCormack. Also excellent were Susan Der Derian, as a Spirit; Rosemary Carlos, as the Second Lady-In-Waiting; and Charles Anthony, as a Sailor. Everyone at this concert must have looked forward eagerly to the society's performances next season.

—R. S.

National Orchestral Association Host to Community Orchestra

For its final concert of the season, in Carnegie Hall on April 12, the National Orchestral Association, under the direction of Leon Barzin, was host to the Colonial Little Symphony, of New Jersey, instead of the customary solo artist. The guest orchestra, now in its third season, was founded by Thomas Scherman, conductor of the Little Orchestra Society in New York, and is sponsored by Drew University in Madison, N. J. It was invited to participate in this concert to draw attention to the role of the community orchestra in cultivating musical tastes and standards of performance in the nation's smaller cities and towns, and on the basis of the evidence presented in this program, these orchestras must contribute substantially. For the Colonial Little Symphony, if it is at all representative, was shown to be a well-integrated ensemble of accomplished players, and one that takes its repertoire seriously. Mr. Scherman led

the visitors in Piston's Sinfonietta in E minor, a demanding work which received a thoroughly professional performance.

The opening work on the program was Corelli's Concerto Grosso in C minor, Op. 6, No. 3, in which the string sections of both orchestras joined under the baton of Mr. Barzin. Possibly for lack of rehearsal time, the blend was not too smooth. Attacks were uncertain and balances imperfect. The latter was due in part to the leaden weight of the Carnegie Hall organ, which doubled the string parts from time to time but added nothing to the performance. The full complement of players from the two orchestras was heard later, with Mr. Barzin conducting, in a notably more successful rendering of Strauss's Ein Heldenleben.

—C. B.

Spivakovsky Soloist with Philharmonic-Symphony

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Tossy Spivakovsky, violinist. Carnegie Hall, April 17:

Suite No. 3, in D major.....Bach
Adagio in E major, for Violin and
Orchestra, K. 261.....Mozart
Concerto for Violin and Orchestra,
in A minor.....Menotti
Fantasia on a Theme of Thomas
Tallis.....Vaughan Williams
Overture, Russian Easter.....
Rimsky-Korsakoff

Since the Philharmonic-Symphony was in particularly good tonal estate, Mr. Spivakovsky was in brilliant form, and Mr. Mitropoulos in his most engaging vein, it was a pity that bad weather and the holiday weekend somewhat thinned the audience. The Bach Suite was a sumptuous tonal reading—though the oversized complement of all the strings, plus oboe, trumpet and percussion, gave a Romantic color to it.

Mr. Spivakovsky played the rare Mozart Adagio (using his own appropriate and quite virtuosic cadenza) as a devoted and highly gifted performer. The work was written as an alternate movement for the Violin Concerto in A major, at the behest of the virtuoso Gaetano Brunetti, who thought the original too studied—a case of wrong judgment if there ever was one. The Menotti Concerto found Mr. Spivakovsky a sympathetic soloist in music that has many appealing qualities—notably songfulness, direct melodic charm, and some thematic invention of quaint modal suggestion. Introduced here by Efrem Zimbalist with the Philadelphia Orchestra in 1952, the concerto—if not a strongly

individual creation—has the merits of playability and idiomatic writing for the solo instrument.

The second half was devoted to the plangent and mournful Tallis Fantasia of Vaughan Williams and Rimsky-Korsakoff's stirring and colorful Russian Easter Overture.

The Bach and Vaughan Williams works, together with Prokofiev's Fifth Symphony, were played in the April 15 program of the Philharmonic—first after its two-week tour of the Southeast—and on Sunday afternoon, April 18, the orchestra repeated the Saturday night program in slightly different order.

—R. M. R.

Warfield Sings Brahms Songs With Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy, conductor. William Warfield, baritone. Carnegie Hall, April 20:

ALL-BRAHMS PROGRAM
Variations on a Theme by Haydn;
Four Serious Songs; Symphony
No. 1

The final program of the New York season by the Philadelphians was rich in content and tonally glorious, and familiar in most of its ingredients



William Warfield

The chief novelty was the presence of William Warfield as soloist in the Vier ernste Gesänge, a formidable interpretative task for any singer. Mr. Warfield applied notable musical intelligence and stylistic feeling to the lofty and consolatory texts from the Scriptures that Brahms set in his last days, when his own life was ebbing under a cruel ailment. Though the baritone's voice at times might have benefited by more variety of color, he gave serious feeling to *Denn es gehe dem Menschen*, more warmth and flexibility to the lyrical *Ich wandte mich und sahe*; intensity of expression in the tragic *plout, O Tod*, wistful, and largeness of utterance in the final *Wenn ich mit Menschen*. The singer had a personal tribute of large proportions from the capacity audience in which the players of the orchestra joined.

Mr. Ormandy throughout the evening seemed on his mettle to secure the utmost of spirited co-operation from his players and make this final concert of the series an outstanding

(Continued on page 37)

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MEMENTO OF MOBY DICK DAYS

Morley Meredith inspects the whaleship model Lagoda in the Old Dartmouth Historical Society's Bourne Whaling Museum in New Bedford, Mass. With the Canadian baritone are Dawn Palmer and Charles Tate, left, junior members of the New Bedford Civic Music Association, and Edmond H. Desrosiers, right, first vice-president

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ORCHESTRAS

in new york

(Continued from page 36)

one. The sheen of the orchestra's various choirs was outstanding, and the performance of the First Symphony in particular came to a magnificent climax, —R. M. K.

Gousseau Is Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Lelia Gousseau, pianist. Carnegie Hall, April 22:

Overture to Le Roi d'Ys.....Lalo
Symphony in C major.....Bizet
The Mystic Trumpeter.....Converse
Piano Concerto No. 2.....Chopin
Fête Polonoise.....Chabrier

Frederick S. Converse's orchestral fantasy, *The Mystic Trumpeter*, after a poem by Walt Whitman, was well known in its day. He composed it in 1903-04, and it had its premiere on March 3, 1905, when it was played by the Philadelphia Orchestra. Five years later, Converse's *The Pipe of Desire* was performed at the Metropolitan Opera, on March 18, 1910, the first opera by an American composer to be heard there. In 1927, he composed another fantasy for orchestra, *Flivver Ten Million*, in honor of the productivity of Henry Ford, which attracted considerable attention.

By the time the New York Philharmonic-Symphony got around to playing *The Mystic Trumpeter* (this was



Paul Duckworth

Everett Helm with Leonid Hambro, who gave the premiere of Mr. Helm's Piano Concerto, in the Philharmonic concert on April 24

last movement too fast, but otherwise his interpretation was satisfactory. He made much more of the fugato section of the scherzo movement than most conductors do. —R. S.

Hambro Soloist In Premiere of New Helm Concerto

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Leonid Hambro, pianist. Carnegie Hall, April 24:

Overture to Le Roi d'Ys.....Lalo
Symphony in C major.....Bizet
Concerto in G major, No. 1.....Everett Helm
(First American performance)
Francesca da Rimini.....Tchaikovsky

As readers of this magazine are aware, Everett Helm is one of MUSICAL AMERICA's European correspondents, with headquarters in Stuttgart. Born in Minneapolis in 1913, Helm studied at Carleton College and Harvard University and has done work with such diverse musical personalities of the contemporary scene as Malipiero, Vaughan Williams, and Milhaud.

Thus far Helm's music has been better known in Europe than in this country, and the present concerto, I understand, has had several performances in Europe in addition to its premiere by Gerhard Puchelt and the Berlin Philharmonic, under Joseph Keilberth, in 1950.

It happens to be the first music of Helm's that I have heard, and I do not know, therefore, whether it is typical of his product or whether it represents some divergence or some special kind of music to suit a particular usage. With no comparison to go by, I suspect this score is of a rather special character and perhaps not exactly in line with the composer's general output. I say this because the work seems to be meticulously tailored to the requirements of the traditional piano concerto. Divided into the usual three movements, the first of which the composer says is in "fairly strict sonata form", the work is a brilliant, sometimes even spectacular showpiece. It abounds in knowing and interesting tonal effects, changes of mood, and variety of harmonic and melodic ideas, in which dissonance and free rhythm play a frequent but by no means dominant role. On the debit side, I must observe that the melodic ideas seemed somewhat improvisational in character and sometimes wanting in significant development.

The piano part—of seemingly devel-

ish complexity, though it may sound more difficult than it really is—utilizes every virtuoso device in the book. The mastery of it and the ease and assurance with which he delivered it was a great tribute on the part of Mr. Hambro to both the work and its composer. One rarely hears so diligent and effective a performance of a new score. Mr. Mitropoulos and the orchestra shared in this faithful and serious application to a sound publication of the composition. The concerto was received with marked enthusiasm by a large audience, and Mr. Helm was called to the stage several times to acknowledge the applause of the audience. —R. E.

Hambro Plays Rachmaninoff Fourth With Philharmonic-Symphony

The Sunday matinee concert by the Philharmonic-Symphony under Dimitri Mitropoulos on April 25 again presented Leonid Hambro as soloist, in the Rachmaninoff Concerto No. 4 for Piano and Orchestra, in G minor, a first performance by the society. This work, less often performed than the second and third concertos by the same composer, is not especially grateful for the pianist, who must surmount taxing technical hurdles and has relatively few opportunities for lyric expression. Written in a new and "monumental" style, in 1928, after a ten-year hiatus in composition by Rachmaninoff, it is shot through with Slavic *Sturm und Drang*, and offers, on the whole, few memorable pages. Mr. Hambro, a serious and finely gifted pianist, approached his task with directness, providing a strong if not too subtle reading of the score. He had repeated recalls with Mr. Mitropoulos, whose orchestral treatment of the concerto was designed on broad lines.

The program otherwise offered repetitions of Lalo's Overture to Le Roi d'Ys, Bizet's Symphony, and the Fête Polonoise from Chabrier's Le Roi Malgré Lui. —R. M. K.

Critics Choice Played In NBC Symphony Program

NBC Symphony, Milton Katims conducting. NBC studios, April 25, 6:30:

ERNEST BLOCH PROGRAM
Concerto Grosso; Evocations; Concerto Grosso No. 2

Ernest Bloch, who received the New York Music Critics Circle award for 1954 in two categories, orchestral and chamber music, was honored at this concert by the NBC Symphony. Miles Kastendieck, representing the Circle, paid brief verbal tribute to Bloch's achievements as a composer, and Suzanne Bloch read a letter of acknowledgement from her father, written in his home in Oregon.

Two dispositions of Bloch's musical personality are in evidence in the music represented here. Both concertos (the second took this year's award in the orchestral category) are in structural concept neo-classic, in expression romantic. They are well made—masterful, I expect—but a shade stuffy, academic, even sentimental. Evocations is quite a different matter. It is on the basis of such music as this that Bloch's reputation as a modernist stands. Its orchestration is very pretty, although not especially daring for its time (1937); there are overtones of the Stravinsky of *Le Sacre du Printemps*; there are quasi-oriental evocations, and the harmony is both picturesque and enterprising. The piece is lovely, and it holds the attention as well. —W. F.

Mohaupt Concerto Introduced In Philharmonic Concerts

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor.

Michael Rabin, violinist. Carnegie Hall, April 29:
Overture to Nabucco.....Verdi
Concerto for Violin and Orchestra.....Mohaupt
(First Performance)
Symphony No. 2.....Rachmaninoff

The New York Philharmonic-Symphony entered the final week of its 112th season with this concert, offering a new work by the German-American composer Richard Mohaupt and one of Rachmaninoff's most eloquent symphonic works, the E minor Symphony. The Mohaupt concerto, which received its world premiere, is not strictly speaking a new work (it was finished in 1945), but it is the third by this composer to be included in the orchestra's repertory. It should enjoy wide popularity, to judge by the warm reception accorded on (Continued on page 38)

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Lelia Gousseau

the first performance by the society) the work had become historic in interest rather than intrinsically appealing. I had never heard it, and although I could respect Converse's handling of the orchestra, I found his melodies fearfully trite, his harmony extremely banal, and his formal treatment loose, although not haphazard. Today, the work sounds almost like a caricature of Richard Strauss. Why Mr. Mitropoulos chose to resurrect it remains a mystery, but since he has done so many first-rate works by contemporary American composers, he should be entitled to dig for chestnuts occasionally.

The evening was prevailingly loud and strenuous, with the brasses of the orchestra going full blast most of the time. Therefore, Lelia Gousseau's delicate, deliberate, and tonally crystalline performance of the Chopin concerto was a blessed relief. Miss Gousseau did not seek to dazzle, or to stun her listeners with a power and brilliance that she apparently did not have at her command. She played the music in her own gentler and more pellucid way, and I, for one, enjoyed her interpretation very much. Every note was precisely where she wanted it, and the romantic aura of the music was carefully preserved. Mr. Mitropoulos and the orchestra gave her a beautifully subdued and sympathetic accompaniment.

The Lalo overture is fearfully dull, and Chabrier's Fête Polonoise might well be confined to Pops and ballet evenings; but the Bizet Symphony in C is still viable on symphony programs. Mr. Mitropoulos took the third movement too slowly and the

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in new york

(Continued from page 37)
this occasion, and the brilliant performance of Mr. Rabin contributed in large measure to its success. It is by no means a musically significant work; its harmonic idiom is traditional, and its thematic material verges



Michael Rabin

on the banal. But the orchestration is skillful and supports the solo instrument discreetly through some highly effective virtuoso passages.

The Rachmaninoff symphony, which occupied the second half of the program, found Mr. Mitropoulos and the orchestra at their most incisive. As he demonstrated with Strauss's Sinfonia Domestica a few weeks ago, Mr. Mitropoulos has a special knack for breathing new life into works that, though they look fondly to the past, are contemporary in spirit and have lost favor with many conductors simply because they are conceived in orchestral terms that are no longer fashionable.

—C. B.

Gershwin Prize Composition Introduced by Philharmonic

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Michael Rabin, violinist. Carnegie Hall, May 1:

Perpetual Motion.....Weber
(Arranged by George Szell)
Statement for Orchestra.....Dalglish
(First performance)
Violin Concerto in A Minor.....Glazounoff
Symphony No. 2.....Rachmaninoff

James Dalglish's Statement for Orchestra is the co-winning piece of the 1953 Gershwin Memorial Contest. (The other co-winner is Kenneth Gaburo's On a Quiet Theme, scheduled for performance by the Philharmonic next season.) A 26-year-old New Yorker, Dalglish would appear on the basis of this work to be a strongly gifted young man. It is easy enough to point to the Bergian ex-

pressive and stylistic origins of the work, but it is far more of a pleasure to report its well-considered, granite-like structure, its sharp dramatic contrasts, and its sonorous but meticulous orchestration. We will do well to watch this young man, who has composed, it seems to me, the first worthy piece that this contest has turned up in several years.

Young Mr. Rabin gave a performance of the Glazounoff concerto that was sustained by lovely, remarkably personal, and technically quite beyond reproach.

On Sunday afternoon, May 2, the final concert of the season, the program repeated from the previous evening the Weber-Szell Perpetuum Mobile; Glazounoff's Violin Concerto, played by Michael Rabin; and the Second Symphony by Rachmaninoff. The season closed with an ovation for the conductor and men.

—W. F.

Other Concerts

The NBC Symphony initiated its spring series under the baton of Milton Katims, who conducted programs on April 11 and 18 prior to the Critics Circle concert reviewed above. Benjamin Lees's Profile for Orchestra was introduced on the 18th. On May 2, Erich Leinsdorf led the orchestra in the first of two concerts he was scheduled to conduct in this series. . . . A special program presented by the Juilliard Orchestra on April 28 revived Schönberg's Pierrot Lunaire and two works by Carl Ruggles.

Erie Philharmonic Season Includes Opera Hearing

ERIE, PENNA.—The Erie Philharmonic, under its new conductor James Sample, concluded its subscription series of concerts on April 6 and 7. Conductor and orchestra received an ovation at both performances. A highlight of the season was a performance of Puccini's Madama Butterfly, with Tomiko Kanazawa, Eleanor Knapp, Andrew McKinley, and David Williams as guest artists, and a resident chorus participating. Earlier the José Limón Dancers and Byron Janis, pianist, appeared. Handel's Messiah was given during the holidays. Several local artists also were heard in the series. During Music Week, Glauco D'Attili, pianist, was to play with the orchestra in a special benefit concert for the sustaining fund of the organization.



OPERA IN AMERICAN BOW

Sharon Elser

Scene from Act I of Rossini's The Involuntary Thief (L'occasione fa il ladro), which had its United States premiere at Stephens College, Columbia, Mo., last month. From the left: Val Patacchi, Richard Edwards, Don Heitgerd, and John McLaughlin. Mr. Patacchi staged the work, which was conducted by Edward Murphy. The opera was sung in an English translation by William Ashbrook, of the Stephens faculty

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Kirsten
Soprano
Metropolitan, San Francisco Operas

NAN
Merriman
Mezzo-Soprano

Lily Pons
Soprano
Metropolitan, San Francisco Operas

TOSSY
Spivakovsky
Violinist

GLADYS
Swarthout
Mezzo-Soprano

Vronsky & Babin
Steinway Pianos Duo-Pianists

Personal Direction
Kurt Weinhold

ANN
Ayars
Soprano

FRANCES
Bible
Mezzo-Soprano

WALTER
Cassel
Baritone

NADINE
Conner
Soprano

JON
Crain
Tenor

LISA
Della Casa
Soprano

IGOR
Gorin
Baritone

ERVIN
Laszlo
Pianist

WITOLD
Malcuzyński
Pianist

DOROTHY
Maynor
Soprano

YEHUDI
Menuhin
Violinist

LEONARD
Pennario
Pianist

RISE
Stevens
Mezzo-Soprano

YI-KWEI
Sze
Bass-Baritone

ALFRED and HERBERT
Teltschik
Duo-Pianists

ALEC
Templeton
Pianist

ROMAN
Totenberg
Violinist

DOROTHY
Warenskjold
Soprano

FRANCES
Yeend
Soprano

Personal Direction
Andre Mertens

PAUL
Badura-Skoda
Pianist
Steinway Piano Westminster Records

ELENA
Nikolaïdi
Contralto

RICARDO
Odnoposoff
Violinist

IRMGARD
Seefried
Soprano

JENNIE
Tourel
Mezzo-Soprano

Personal Direction
Horace J. Parmelee

JOHN
Carter
Tenor

MILDRED
Dilling
Harpist



Swarthout

"A Swarthout concert is a rare combination of glamour, charm, drama, humor, and artistic and beautiful singing."

Lily May Caldwell, Birmingham (Ala.) News, March 27, 1954

"One of the most eloquent voices ever to bless an American."

Russell McLaughlin, Detroit News

"One of the really distinctive voices before the public."

Max de Schauensee, Philadelphia Bulletin, May 11, 1953

"Here is a warm personality that 'gets over' whether on the stage, the concert platform or the air, and yesterday, she responded with singing that movingly revealed the meaning of text and music. Miss Swarthout sings for people who like best the music they know best."

Harry Southgate, Rochester (N.Y.) Democrat Chronicle, March 8, 1954



Just Released by RCA Victor

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★ IN AMERICA — NOVEMBER 1, 1954 to APRIL 30, 1955

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